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SOMETHING HAPPENED ON THE WAY TO HEAVEN • AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)
WHO SAID I WOULD • ONE MORE NIGHT • DON'T LOSE MY NUMBER • DO YOU REMEMBER?
ANOTHER DAY IN PARADISE • SEPARATE LIVES • IN THE AIR TONIGHT • YOU CAN'T HURRY LOVE
TWO HEARTS • SUSSUDIO • A GROOVY KIND OF LOVE • EASY LOVER • TAKE ME HOME

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SOMETHING HAPPENED ON THE WAY TO HEAVEN

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WORDS AND MUSIC BY
PHIL COLLINS AND DARYL STUERMER

♩ = 120

Cm



A♭maj7



B♭7sus4



1, 3.

G7♭10



2, 4. B♭7sus4



G7♭10



1st time only

A♭maj7



B♭



A♭maj7



B♭



A♭maj7



B♭



VERSE

A♭maj7



B♭



B♭



A♭maj7



B♭




Abmaj7 Bb Abmaj7 Bb




but you don't know what you've got _____ 'til you lose _____ it,




Abmaj7 Bb Abmaj7 Bb



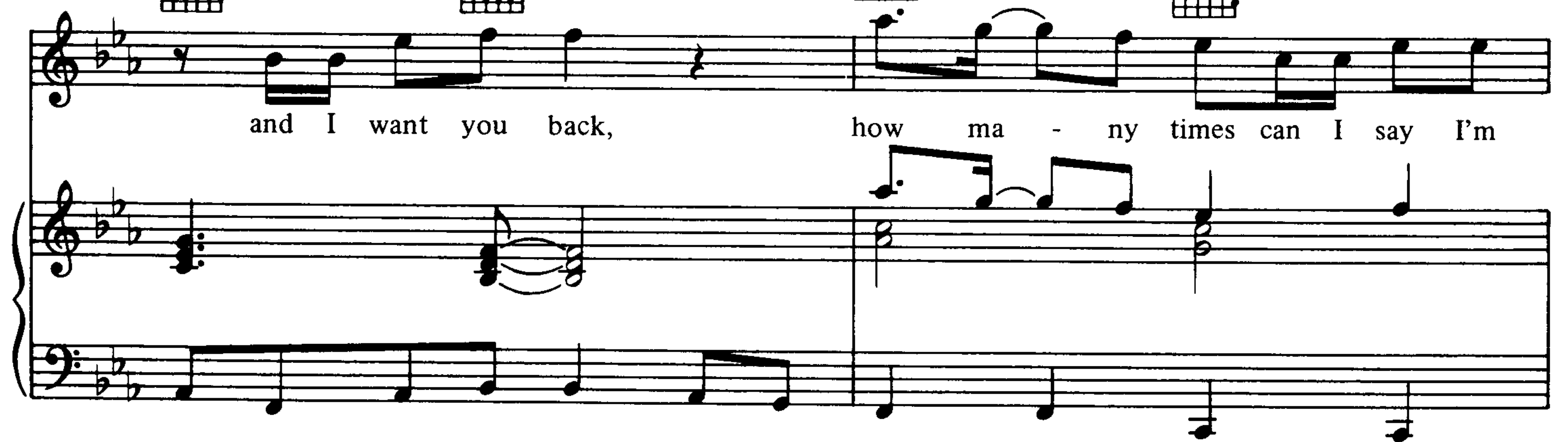
well that was then and this is now, _____



Abmaj7 Bb Fm Cm



and I want you back, how ma - ny times can I say I'm




Abmaj7 Bb



sor - ry, _____ (how ma - ny times) yes I'm

Not 2nd time
Abmaj7 Bb




Abmaj7 Bb 1. Abmaj7 Bb

sor - ry.

2,3,4. CHORUS

Abmaj7 Bb Eb Ab

(How ma - ny times)
(Sor - ry) Oh you know you can run, — and
(Yes I'm sor - ry)


Bb Eb Eb Ab

you can hide, — but I'm not leav - ing 'less —


Bb Cm7 Bb6 Eb Ab

you come with — me, we've had our prob - lems but I'm

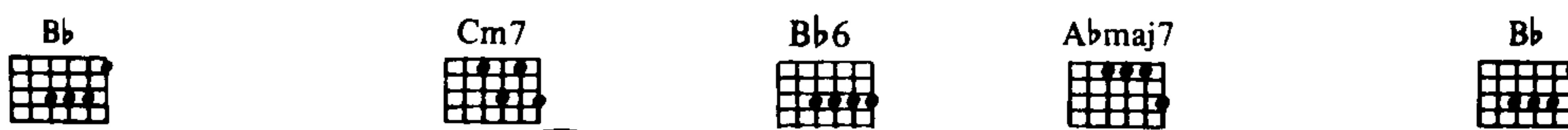
B \flat E \flat Cm Fm




on your side, ____ you're all I need, ____




1. B \flat Cm7 B \flat 6 A \flat maj7 B \flat



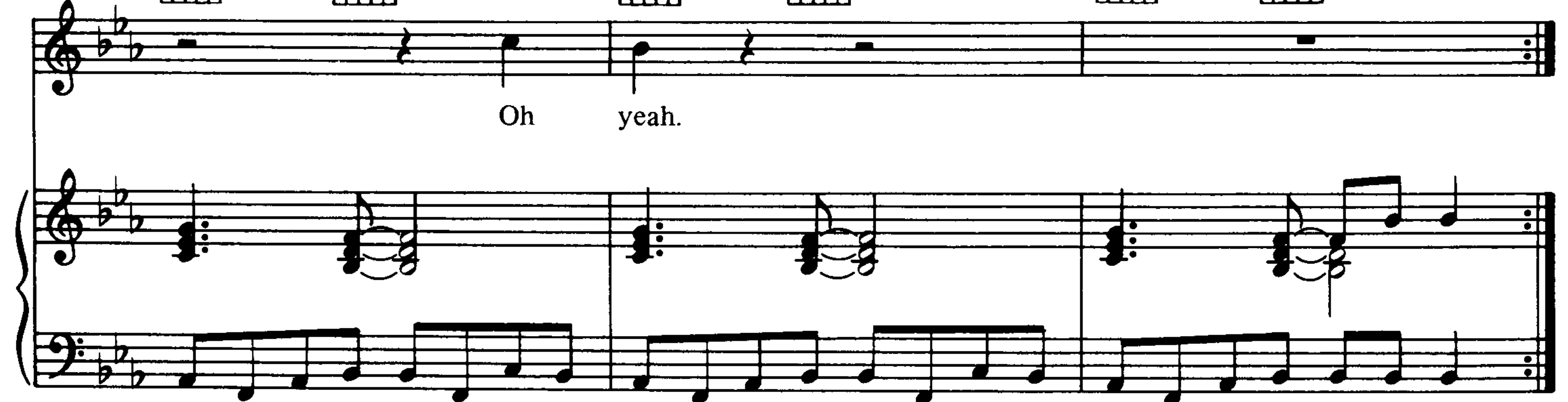
please be - lieve ____ in me.



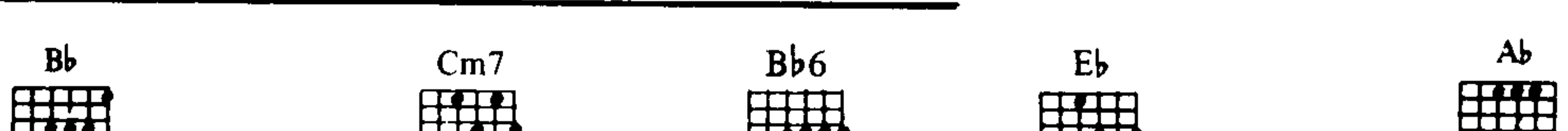
A \flat maj7 B \flat A \flat maj7 B \flat A \flat maj7 B \flat




Oh yeah.




2. B \flat Cm7 B \flat 6 E \flat A \flat




please be - lieve ____ me. You can run, ____ and




B \flat E \flat E \flat A \flat




you can hide, — but I'm not leav - ing 'til —




B \flat Cm7 B \flat 6 E \flat A \flat



it's all ov - er, we've had our prob - lems but I'm

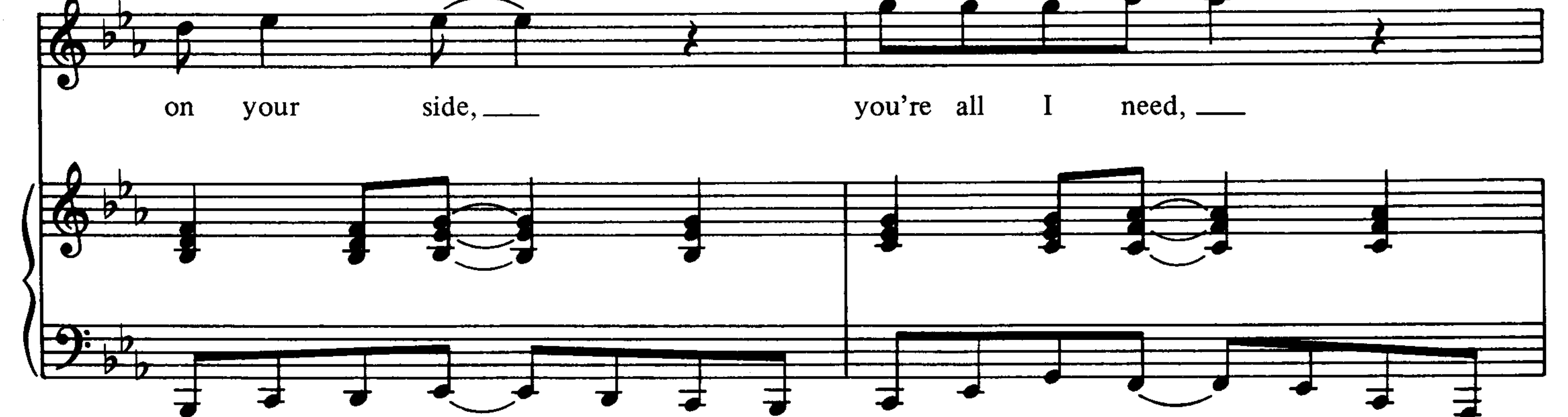


B \flat E \flat Cm Fm




on your side, — you're all I need, —


To Coda ◆



B \flat Cm7 B \flat 6 Fm



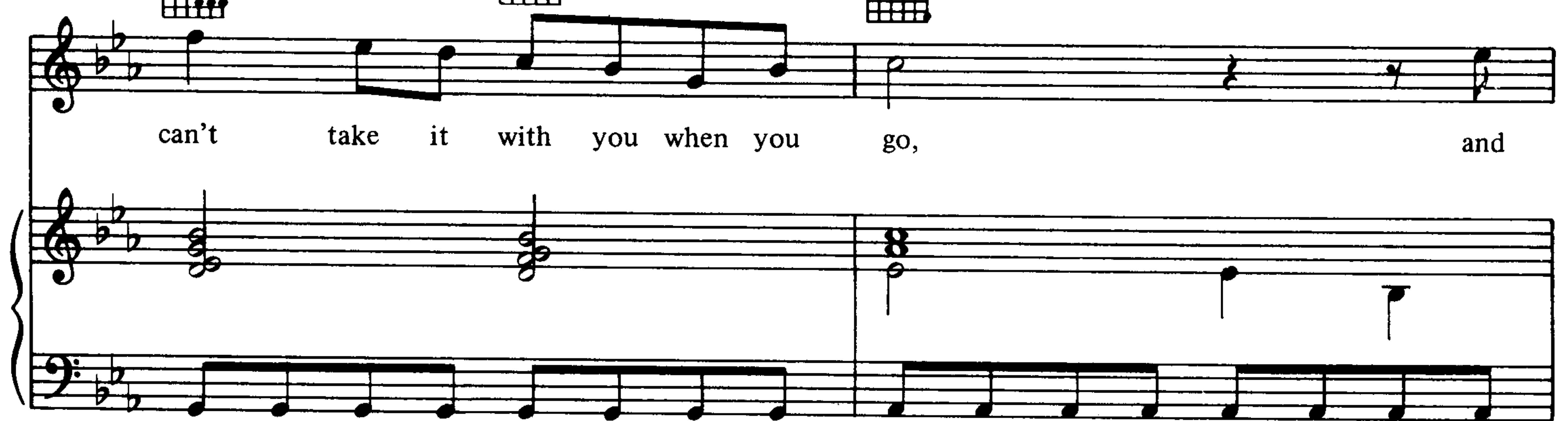
let me show — you. They say — you




Ebmaj7/G **Gm7** **Ab**




can't take it with you when you go, and



Cm **Bb** **Fm**



I _____ be - lieve it, _____ but tak - ing what I've



Ebmaj7/G **Gm7** **Ab**



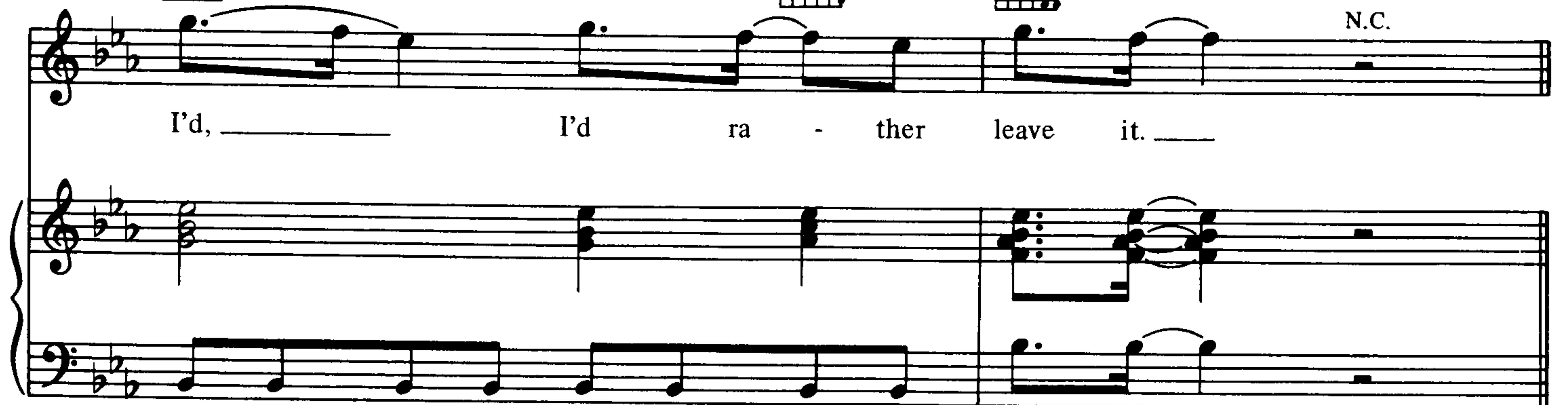
got or be - ing here with you, you know, _____



Eb/Bb **Ab/Bb** **Bb7sus4** **D.C. al Coda**



I'd, _____ I'd ra - ther leave it. _____ N.C.



CODA

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Chord diagrams for the Coda section:

- Bb
- Cm7
- Bb6
- Eb
- Ab
- Bb
- Eb
- Eb
- Ab
- Bb
- Eb
- Cm
- Fm
- Bb
- Cm7
- Bb6

Instrumental to Fade

VERSE 2:

How can something so good, go so bad,
How can something so right, go so wrong,
I don't know, I don't have all the answers,
But I want you back,
How many times can I say I'm sorry.
(How many times.)

VERSE 3:

I only wanted you as someone to love,
But something happened on the way to heaven,
It got a hold of me, and wouldn't let go,
And I want you back,
How many times can I say I'm sorry.
(How many times) yes I'm sorry (sorry.)

AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)

WORDS AND MUSIC BY PHIL COLLINS

Slow rock

The piano introduction consists of two staves. The right hand plays a melodic line starting on a whole note G4, followed by eighth notes A4, Bb4, and C5, then a half note Bb4, and finally a whole note G4. The left hand plays a bass line starting on a whole note G2, followed by a half note F2, and then a whole note G2. The tempo is marked 'Slow rock' and the dynamics 'mp'.

Bbsus4 with pedal Bbm7

Cm7

Db

Ab sus4

Ebm7

1. How can I just let you walk a-way, just let you leave with-out a trace? When I
(2. 3. see additional lyrics)

1st & 2nd time mp
3rd time mf

Gb

Ab

Fm7

Bbm7

stand here tak - ing ev - 'ry breath with you; Ooh, You're the

Ebm7

1. Ab

2. 3. Absus4

Ab

on-ly one who real-ly knew me at all.

So take a look at me now,

Db Eb7

mf

Bbm7 Gb Ebm7 Absus4

Well there's just an emp-ty space, — And there's nothing

left here — to remind — me, — just the mem - 'ry of — your face, — Well take a look at me now. —

Db Eb7

Well there's just an emp-ty space, — And you com - in' back —

Bbm7 Gb 1. Ebm7

— to me — is a - gainst — the odds, — and that's what — I've got — to face. —

BOOGIE WOOGIE

The musical score is written for guitar and piano. The guitar part includes chords: Absus4, Ab, Ebm7, Absus4, and Ab. The piano part includes dynamics: mp, f, dim., and mp. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system includes the lyrics 'I _ I've got _ to face..Take a good look at me now._'. The second system includes the lyrics '_ I've got _ to take. _'. The third system includes the lyrics 'Take a look at me now. _'. The piano part includes markings: rall. e dim. and molto rit.

Absus4 Ab D.S. 2 Ebm7 Absus4 Ab D.S.S.

I _ I've got _ to face..Take a good look at me now._

mp

3. Ebm7 Absus4 Ab Absus4 Ab

_ I've got _ to take. _

f dim. mp

Absus4 Gb Ab

Take a look at me now. _

rall. e dim. molto rit.

2. How can you just walk away from me
 When all I can do is watch you leave?
 'Cause we shared the laughter and the pain,
 And even shared the tears.
 You're the only one who really knew me at all.

3. I wish I could just make you turn around,
 Turn around and see me cry.
 There's so much I need to say to you,
 So many reasons why.
 You're the only one who really knew me at all.

WHO SAID I WOULD

WORDS AND MUSIC BY PHIL COLLINS

BOOGIEWOOGIE.RU

F Bb F C

F Bb F C

1

2

I know she says she wants me
knows it ain't ea - sy
knows when she calls me

I hear it ev - 'ry time
for a sim - ple boy like me
I'll come run - ning ev - 'ry time.

F Bb F C

F Bb F C

And I know she knows it keeps me,
And she fills me full of lov - ing,
And she knows she keeps me hot and she'll

well there ain't no oth - er way. _____
 And then she sets me free. _____
 know it's her bo - dy not her mind. _____

But she's got a
 'Cause she's got a
 And she's got a

heart, must be made of stone _____ 'cause when I tell her that she'll miss me when I'm gone,

she says _____ who said I would.

She _____ Tell me, who said I would, _____

Chord diagrams: F, Bb, F, C, Eb, Db/Eb

First ending: 1 F, Bb, F, C

Second ending: 2 F, Bb, F, C

To Coda ◆

Who said I would, who said I would —

I'm not the on - ly one but I'll do fine, I suit her pur- pose and I'm just her
 You're not the on - ly one but you'll do fine, You suit my pur- pose and you're just my

kind, I don't_ own her and I nev - er could, don't think I do, — don't think I should.
 kind, you don't_ own me and you nev - er could, don't think you do, — don't think you should.

1 Tell — me, who said I would, who said I would. —

The musical score is written for guitar and piano. It consists of several systems of music. The guitar part is written in treble clef and includes various chords and melodic lines. The piano part is written in grand staff (treble and bass clefs) and provides harmonic support. The lyrics are written below the guitar part. The score includes a 'To Coda' section and a first ending marked with a '1'.

Guitar Chords:

- F, Bb, F, C
- F, Bb, F, C
- F, F^{sus4} add9, F, Eb
- F, F^{sus4} add9, F, Eb
- G, G^{sus4} add9, G, F
- G, G^{sus4} add9, G, F
- F, Bb, F, C
- F, Bb, F, C










But she's got a





heart, must be made of stone 'cause when I tell her that she'll miss me when I'm gone,



2










she says who said I would.

D.S. al Coda  *CODA*






Ad lib. to Fade

Now she

ONE MORE NIGHT

BOOGIEWOOGIE.RU

WORDS AND MUSIC BY PHIL COLLINS

Chord diagrams for guitar:

- Bb:
- Eb:
- Bb:
- Eb:
- Bb:
- Eb:
- Ab:
- Eb sus4/Bb:
- Fm:

Music notation for the first system:

One more night, —

Music notation for the second system:

one more night. —

Music notation for the third system:

I've been try - ing for — so long — to
I've been sit - ting here — so long —
I know there'll nev - er be — a time — you'll ev - er

E \flat **A \flat** **E \flat sus4/B \flat**

let you know, let you know how I feel
 wast - ing time, just star - ing at the phone
 feel the same, and I know it's on - ly right.

Fm **A \flat** **E \flat sus4/B \flat**

and if I stum - ble, if I fall
 and I was won - d'ring should I call
 but if you'll change your mind,

Fm **E \flat** **A \flat**


just help me back, so I can
 you then I thought may - be you're
 you know that I'll be here, and may-be we

E \flat sus4/B \flat **Fm** **B \flat** **E \flat**


make you see. Please give me one more night,
 not a lone. Please give me one more night,
 both can learn. Give me just one more night,

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B♭ E♭ B♭ E♭



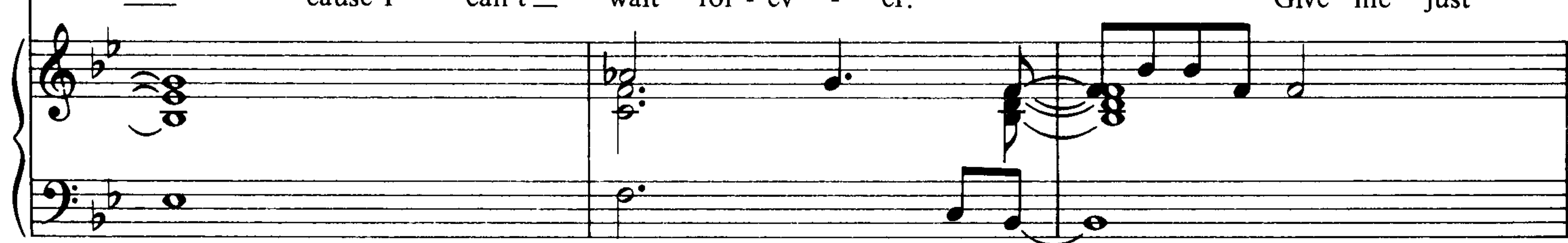
— give me one more night. — One more night,
 — give me just one more night. — One more night,
 — give me just one more night. — One more night,




Fm B♭




— 'cause I can't wait for - ev - er. Give me just
 — 'cause I can't wait for - ev - er. Please give me
 — 'cause I can't wait for - ev - er. Give me just




B♭ E♭ B♭ E♭



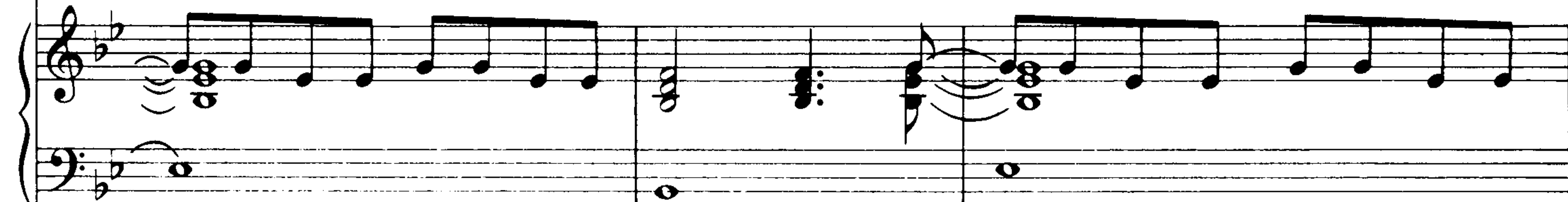
one more night, — oh just one more night,
 one more night, — oh just one more night,
 one more night, — give me just one more night,



B♭ E♭



— oh — one more night, — 'cause I can't —
 — oh — one more night, — 'cause I can't —
 — oh — one more night, — 'cause I can't —



To Coda **1** **2**

Fm **Bb**

wait for - ev - er.
 wait for - ev - er.
 wait for - ev - er.

Give me

Bb **Eb** **Bb** **Eb**

one — more night, — give me just one more night —


Bb **Eb**

— just one more night — 'cause I —


Fm **Bb** **Cm7**

— can't wait — for - ev - er. — Like a riv -


E \flat / D \flat **Cm7** **D \flat / E \flat**




er to the sea, I will al - ways be with



Cm7 **E \flat / D \flat** **Cm7**



you, and if you sail a - way I will fol -




D \flat / E \flat **B \flat** **E \flat**




low you give me one more night,



B \flat **E \flat**



give me just one more night, oh



B \flat E \flat Fm B \flat D.S.

one more night ___ 'cause I can't_ wait for ev - er.

♩ CODA B \flat E \flat

Ooh ooh ooh ___

B \flat E \flat B \flat E \flat

ooh ooh ooh ___ ooh ooh ooh _

Fm B \flat

ooh ooh ooh ___

DON'T LOSE MY NUMBER

WORDS AND MUSIC BY PHIL COLLINS

Cm Gm7/C Cm Gm7/C

Cm Gm7/C Bb/C Ab/C

(1.3) They came at night leav-ing fear be-hind, shad-ows all on the ground.
(2) Search-ing through the day and in-to the night, they would-n't stop till they

found him. No-bo-dy knew where to find him
They did-n't know him and they did-n't un-der-stand,

Bb/C Ab/C Cm Gm7/C

no ev-i-dence was found. I'm nev-er com-ing back,
they nev-er asked him why. Get out my way,

they heard him cry
they heard him shout,

and I be - lieve _____ him,
then a blind-ing light, _____ well
and

he nev - er meant_ to do an - y-thing wrong but it's gon - na get worse if he
all they could see_ was him, run - ning down the street, out of the sha-dows and

waits too long.
in - to the night._} Bil - ly, Bil - ly don't you lose my

num - ber, 'cause you're not an - y - where_

Chords:

- Bb / C
- Ab / C
- Cm
- Gm7/C
- Fm
- Ab
- Bb
- Eb
- Fm7
- Db
- Ab
- Cm

that I can find you. Oh, now

B \flat D \flat

Bil - ly___ Bil - ly don't you lose my___ num-ber, 'cause you're not

E \flat Fm7 D \flat A \flat

an - y - where___ that I can find you, oh

Cm B \flat D \flat

no. ___

1 Cm Gm7 Cm Gm7

2 Gm F/G Eb/G F/G

Don't give up, _____ keep run - ning, keep hid - ing. _____

Gm F/G Eb/G F/G

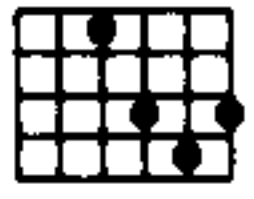
Don't give up, _____ Bil - ly if _____ you know

Gm F/G

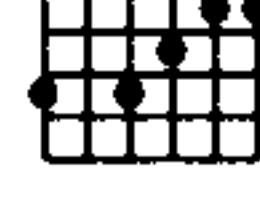
_____ you're right. _____ Don't give up, _____ you know

_____ that I _____ am _____ on _____ your side. _____ Don't give up, _____

Eb / G



F/G

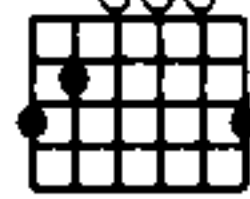


oh Bil - ly,

you — bet - ter,

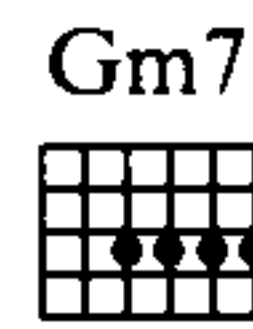
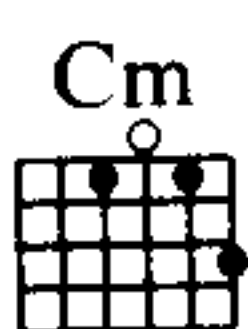
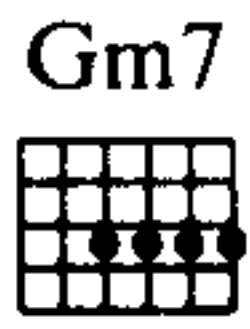
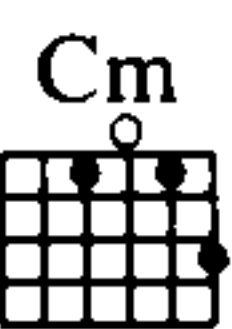
you_

G



— bet-ter,

you — bet-ter run — for your life. —————



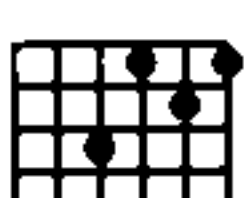
Eb



Fm7



Db



Bil - ly,

Bil - ly don't you lose my num - ber,




'cause you're not an - y - where__ that I can





find you. Oh, now Bil - ly__ Bil -





- ly don't you lose my__ num - ber, 'cause you're not





an - y - where__ that I can find you, oh

D.S. to Fade

DO YOU REMEMBER?

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WORDS AND MUSIC BY PHIL COLLINS

♩ = 94

F Am7 Bb C

The first system of the score is in 4/4 time. It features a piano introduction with a treble and bass staff. The treble staff has a whole rest in the first measure, followed by eighth-note patterns in the subsequent measures. The bass staff plays a steady eighth-note accompaniment. Chord diagrams for F, Am7, Bb, and C are shown above the staff. The piano dynamic 'mf' is indicated in the first measure.

VERSE F Am7 Bb

We ne - ver talked a - bout — it, but I hear the blame — is mine, —
See lyrics for verses 2 & 3 (%)


The verse section begins with a treble staff containing the melody and a piano accompaniment in the bass staff. The melody includes lyrics. Chord diagrams for F, Am7, and Bb are provided. The piano part features a consistent eighth-note bass line.

C F Am7

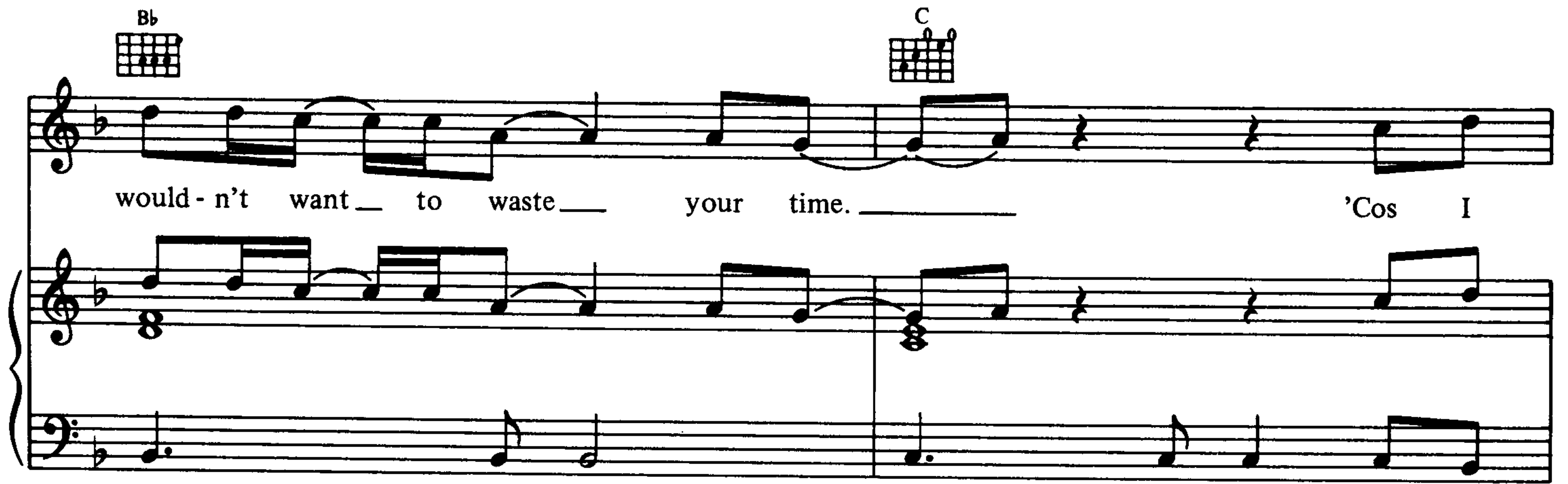
— I'd call you up to say I'm sor - ry — but I

The second system of the verse continues the melody and piano accompaniment. Chord diagrams for C, F, and Am7 are shown. The piano part maintains the eighth-note accompaniment.

Bb C



would - n't want _ to waste _ your time. _ 'Cos I



Gm7 F




love you, but I can't take a - ny - more, _ there's a




Gm7 F



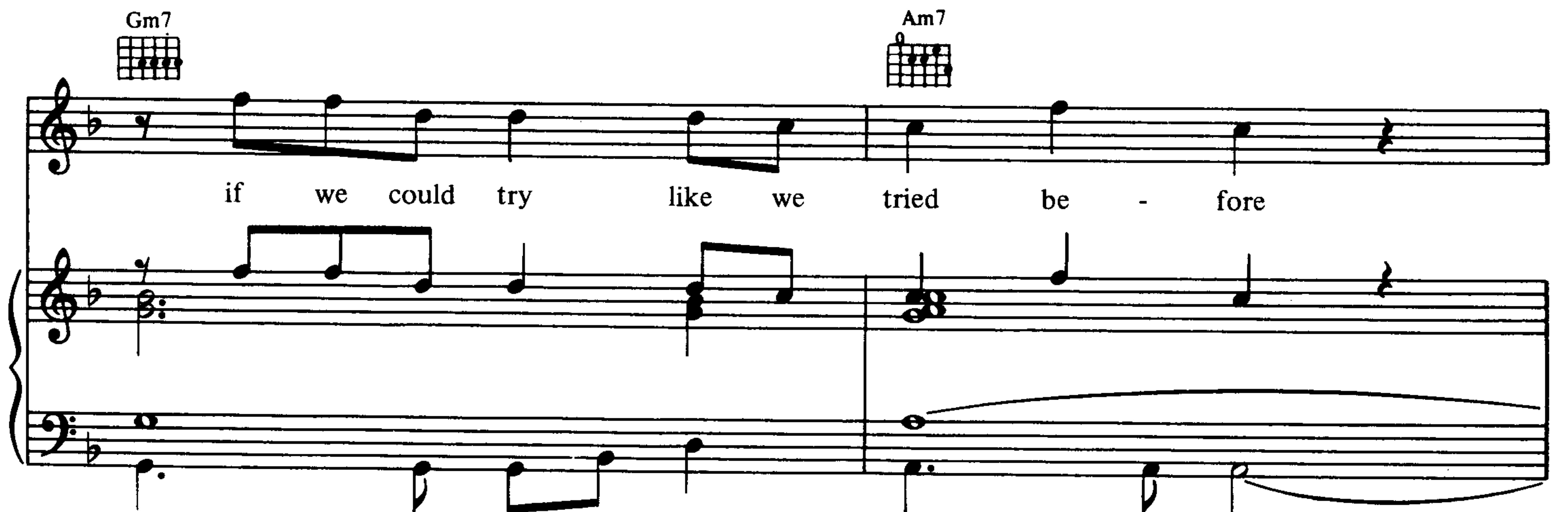
look I can't des - crite in your eyes, _



Gm7 Am7



if we could try like we tried be - fore



Gm7

To Coda ◆

would you keep on tell - ing me ___ those lies ___ (tell - ing me lies. ___

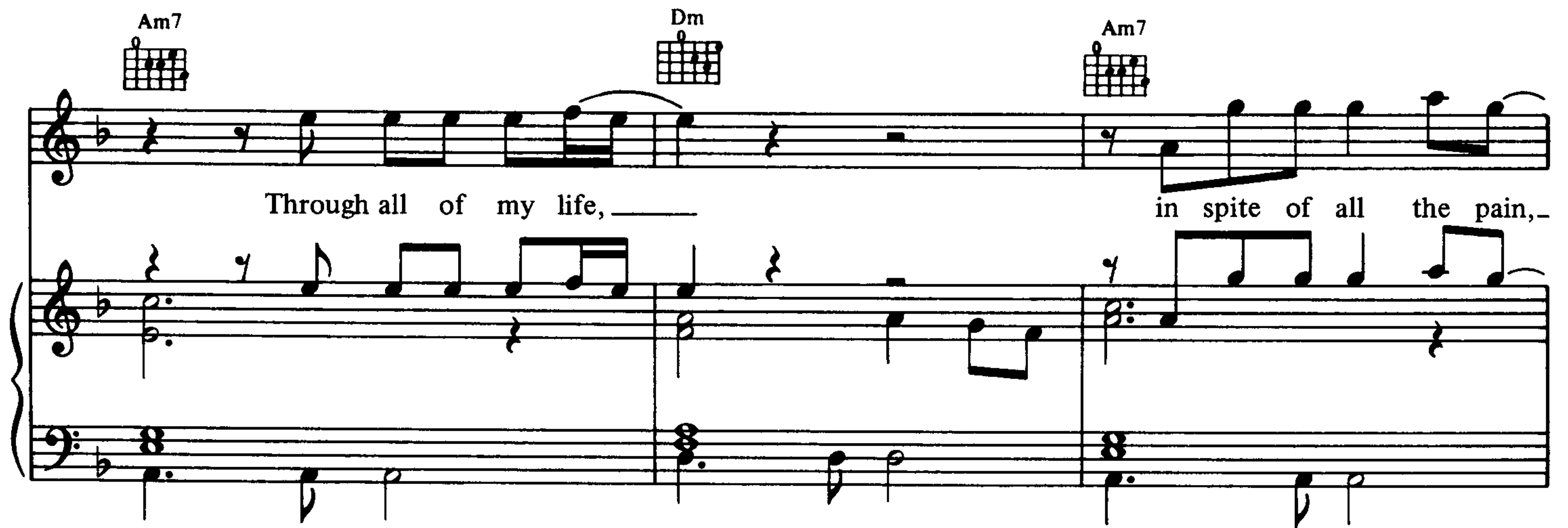
___) (Do you re - mem - ber? ___

___) Do you re - mem - ber? ___

(Do you re - mem-ber? ___)

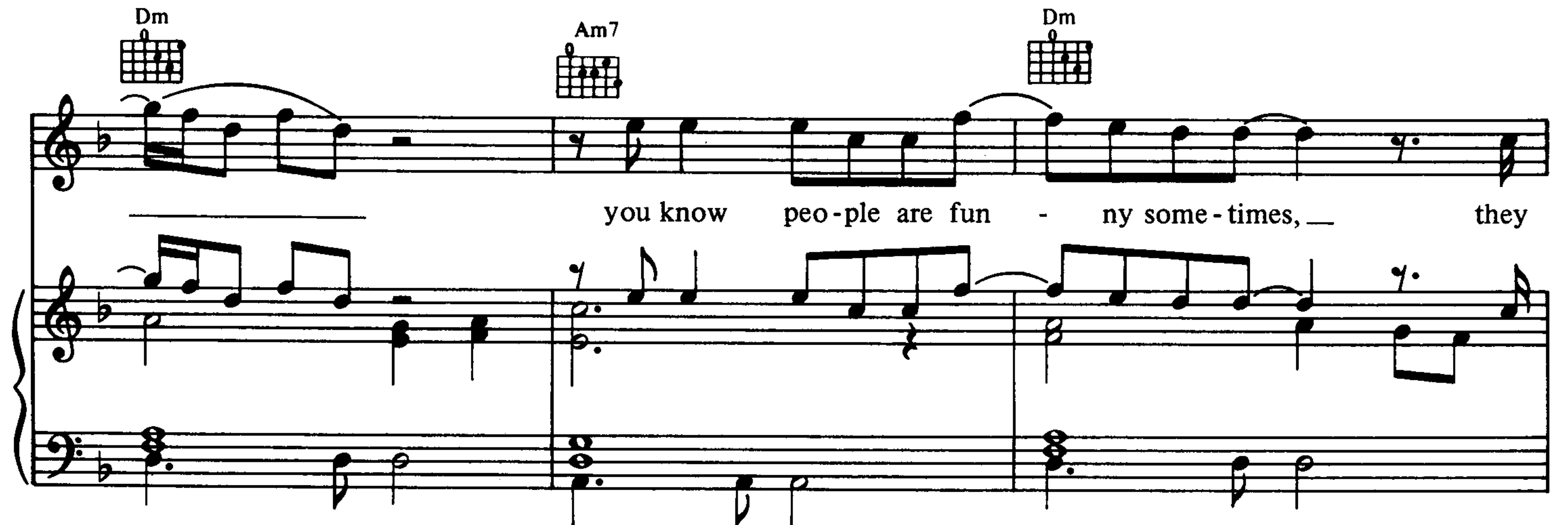
Am7 Dm Am7

Through all of my life, — in spite of all the pain, —



Dm Am7 Dm

you know peo-ple are fun - ny some-times, — they



Gm7 Bb C

just can't wait, to get hurt a - gain. — Tell me do you re -



F Am7 Bb

mem-ber? — (Do you re - mem - ber? —



C **D.% al Coda** **CODA** **F**

There are

Do you re - mem - ber? Now

it's ov - er.) (Do you re - mem - ber? Ooh it's ov - er.)

Repeat ad lib. to Fade

VERSE 2:

There seemed no way to make up,
 'Cos it seemed your mind was set,
 And the way you looked it told me.
 It's a look I know I'll never forget.
 You could've come over to my side,
 You could've let me know,
 You could've tried to see the distance between us,
 But it seemed too far for you to go.
 (So far to go)
 (Do you remember?)
 Do you remember?
 (Do you remember?)

VERSE 3: (%)

There are things we won't recall,
 And feelings we'll never find,
 It's taken so long to see it,
 'Cos we never seemed to have the time.
 There was always something more important to do,
 More important to say,
 But "I love you", wasn't one of those things,
 And now it's too late.
 (Now it's too late)

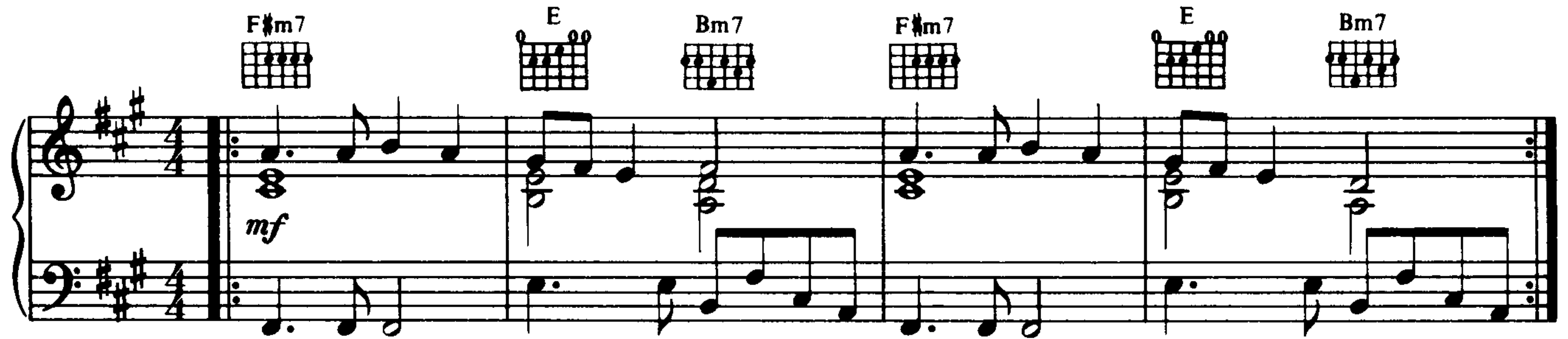
To Coda

ANOTHER DAY IN PARADISE

WORDS AND MUSIC BY PHIL COLLINS

♩ = 104

Chord progression: F#m7, E, Bm7, F#m7, E, Bm7

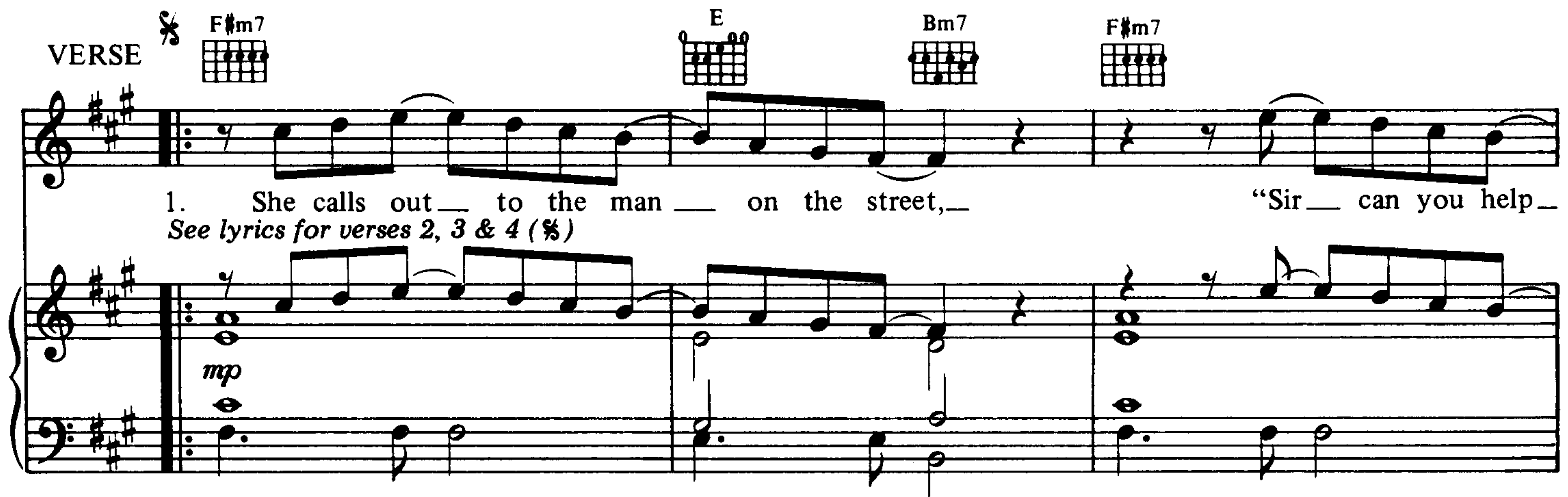


VERSE

Chord progression: F#m7, E, Bm7, F#m7

1. She calls out__ to the man__ on the street,__ "Sir__ can you help__

See lyrics for verses 2, 3 & 4 (%)



Chord progression: E, F#m7, E, Bm7

__ me?" "It's cold__ and I've no - where to sleep,__



Chord progression: F#m7, E, E

1. is there some-where__ you can tell__ me?" 2, 3, 4. __ there.



F#m E/F# Dmaj7/F#

Oh think twice, 'cos it's an - oth - er day for you and me in

E/F# F#m E/F#

pa - ra - dise, — oh think twice, 'cos it's a -

Dmaj7/F# E F#m E D F#m7

no - ther day for you, — you and me in pa - ra - dise. —

mf

E Bm7 F#m7 E Bm7

(%) Just think a-bout — it Think a-bout —

F#m7 **E** **Bm7** **F#m7** *To Coda* ◆

— it (%) Think a - bout — it.

1. **E** **Bm7** 2. **E** **Bm7** **E/G#**

Oh Lord, —

F#m **E** **A** **E/G#**

— is there no-thing more a - ny-bo-dy can do, — oh — Lord, —

F#m **E** **A**

— there must be some-thing you — can say. —

D.% al Coda

CODA

It's just an - oth - er day__ for

you and me,__ in pa - ra - dise.__ It's just an -

VERSE 2:

He walks on, doesn't look back,
 He pretends he can't hear her,
 Starts to whistle as he crosses the street,
 Seems embarrassed to be there.

VERSE 3:

She calls out to the man on the street,
 He can see she's been crying,
 She's got blisters on the soles of her feet,
 She can't walk, but she's trying.

VERSE 4: (%)

You can tell from the lines on her face,
 You can see that she's been there,
 Probably been moved on from every place,
 'Cos she didn't fit in there.

SEPARATE LIVES

WORDS AND MUSIC BY STEPHEN BISHOP

BOOGIEWOOGIE.RU

Freely, in 2

Chord diagrams: A (0 0 0 0 0 0), E (0 0 0 0 0 0), EaddF# (0 0 0 0 0 0), C#m/G# (4fr.), AaddB (0 0 0 0 0 0), E (0 0 0 0 0 0), E6/9 (2fr.), B7sus4 (2fr.), A (0 0 0 0 0 0).

mp

You called me from_ the room_ in your ho - tel, _

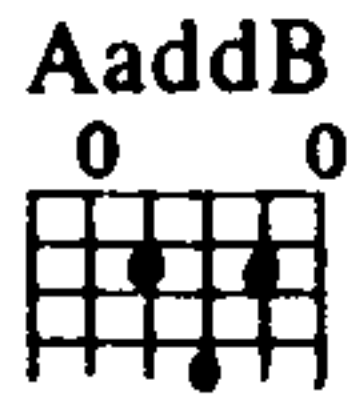
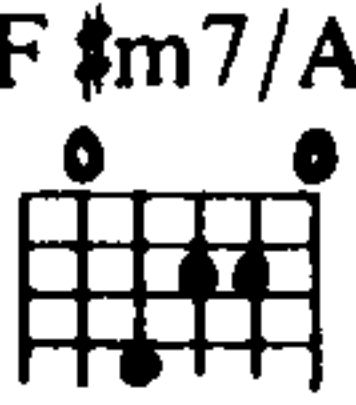
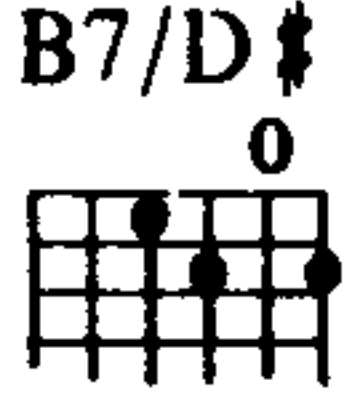
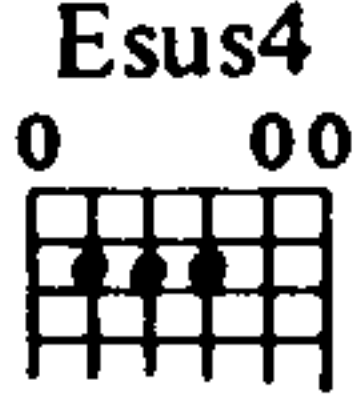
all full of ro - mance for some-one that you

met. And tell - ing me_ how sor - ry you were_





leav - ing so soon, and that you miss me some - times

when you're a - lone in your room. Do I feel lone - ly too?_

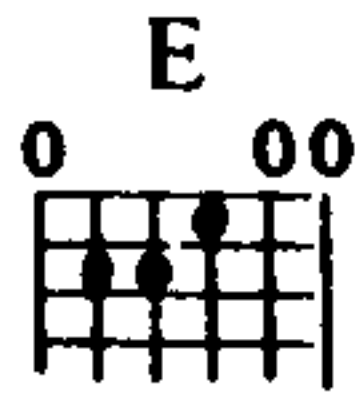
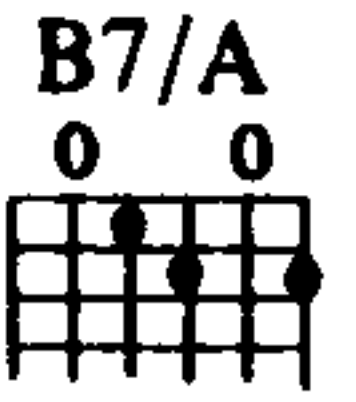
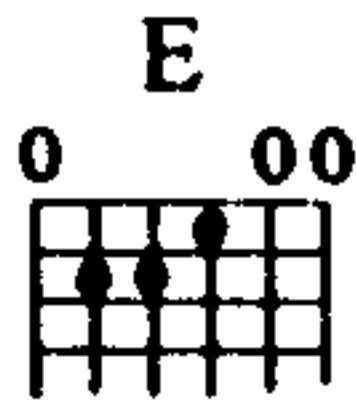
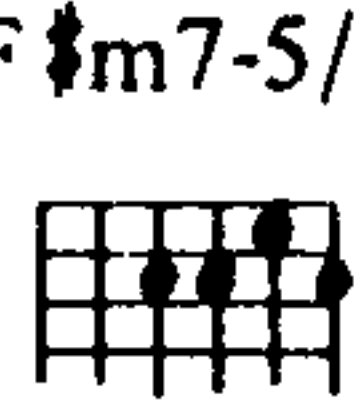






You have_ no right_

sfz *f*

to ask me how I feel. You have_ no right_

3

E F#m7/A B7

to speak to me so kind.

A/C# G#m/B F#m/C# E/G# A Bm7sus4 B7

I can't go on — just hold - ing on — to ties.

C#m7sus4 C#m7 G#m7 E/G# F#m7

now that we're liv - ing

B7sus4 E A/E

sep - 'rate lives.





Well, I held on — to let — you go —







and if you lost — your love — for me —



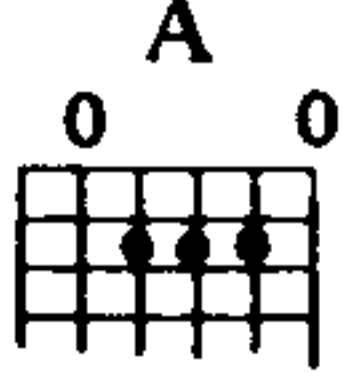

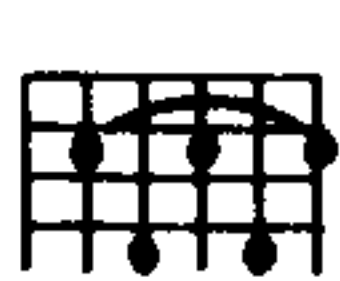
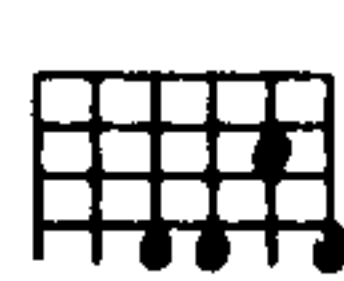


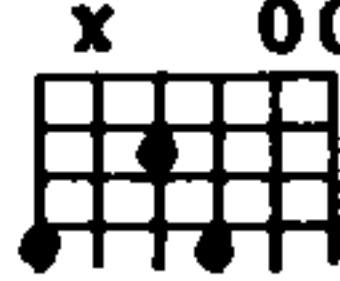


will you nev - er let it show. — There was no way —





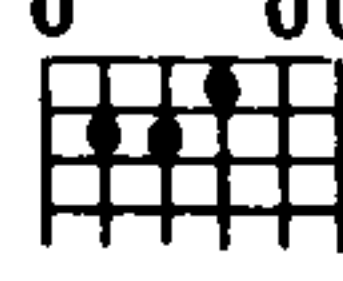




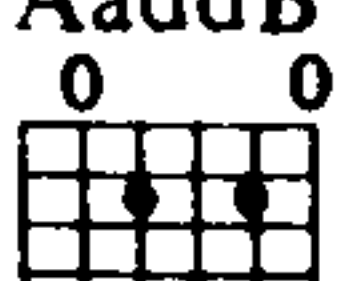



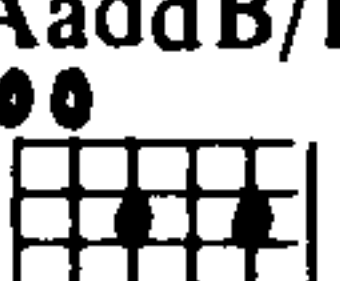

A 
 B7sus4 
 B7 
 C#m7sus4 
 C#m7 
 G#m7 
 E/G# 

to com - pro - mise — so now — we're

mf

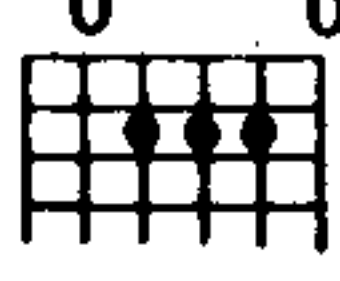
F#7 
 B7sus4 
 E 

liv - ing — sep - 'rate lives. —

AaddB 
 G#m7+5 
 F#7 
 C#m7/G# 
 AaddB/E 

Ooo, it's so ty - pi - cal — love leads to is - o - la - tion.

mp

F#m7 
 G#m+5 
 A 

So you build that wall, — yes, you build that wall —

f

B7sus4 2fr. C#m7 4fr. D9 4fr. A6 B7sus4/G#

and you make it strong-er. Well, you have no right.

ff

E 0 00 B7/A 0 0 E 0 00 F#m7-5/E

to ask me how I feel. You have no right.

3

E 0 00 F#m7/A B7

to speak to me so kind.

A/C# x x0 G#m 4fr. F#m7 E 0 00 A 0 0

Some-day I might find my - self

Freely

subito mf

Bm7sus4 B7 E G#m7 F#m7

look - ing in — your eyes, but for now we'll go on liv -

mp

3

B7 E F#m7 C#m7

ing sep - 'rate lives. Yes, for now we'll go on

rit. *mf*

4fr.

F#m7-5/C B7-9 C#m7 AaddB E

liv - ing sep - 'rate lives. Ha ha ha

mf a tempo

4fr.

3

AaddB/E G#m+5 F#m7/A B7sus4 E

ha. Ha ha ha — ha ha. Sep - 'rate lives.

molto rit.

3

2fr.

IN THE AIR TONIGHT

WORDS AND MUSIC BY PHIL COLLINS

BOOGIEWOOGIE.RU

Moderately

The piano introduction consists of four measures in 4/4 time. The melody is played in the right hand with a mezzo-forte (mf) dynamic, featuring eighth and quarter notes. The left hand provides a steady bass line with half notes.

CHORUS

The first system of the chorus includes guitar chord diagrams for Dm, C/D, Bb/D, and C/D. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 1. I can feel it com - ing in the air to - night — oh Lord — (2,3) And I can feel it com - ing in the air to - night — oh Lord —

The second system of the chorus continues the vocal melody and piano accompaniment. The lyrics are: And I've been wait - ing for this mo - ment for all my life — oh Lord. — Well, I've been wait - ing for this mo - ment for all my life — oh Lord. —

The third system of the chorus includes guitar chord diagrams for Dm, C/D, Bb/D, and C/D. The lyrics are: Can you feel it com - ing in the air to - night — oh Lord, — oh Lord. — I can feel it com - ing in the air to - night — oh Lord, — oh Lord. —

The fourth system of the chorus includes a guitar chord diagram for Dm. The lyrics are: Well, if Well, I re -

Dm **C6/D**

you told me — you were drown-ing I would not lend — a hand. I've
mem-ber, I re - mem-ber, don't wor- ry how could I — ev - er for - get, — it's the first —

Bb6/D **Dm7**

seen your face — be - fore, my — friend, but I don't know if you know — who I am. —
time — the last time — we ev - er met.

Dm

Well, I was there — and I saw — what you did, I
But I — know the rea - son — why — you keep the si - lence up

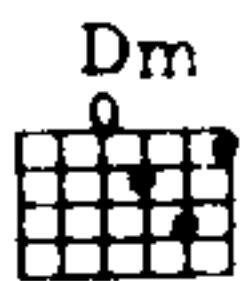
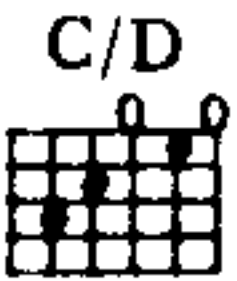
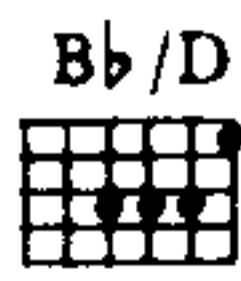
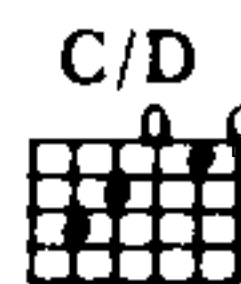
C6/D **Bb/D**

saw it with my own two eyes. — So you can wipe off that grin
No you don't fool me. The hurt does - n't show but the

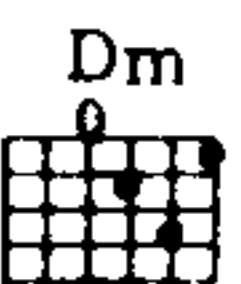
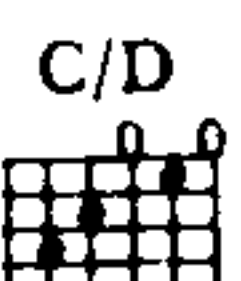
Dm7

know where you've been, — it's all been a pack of lies.
pain — still grows, — it's no stran-ger to you — or me.

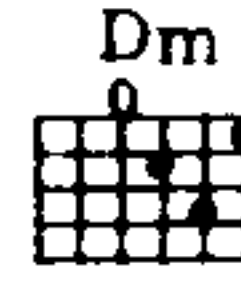
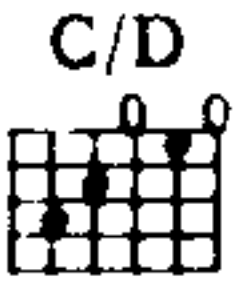
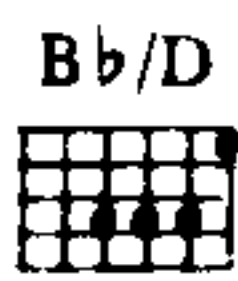
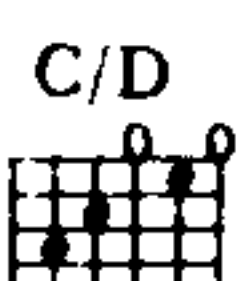
1 2 *D.S. al Coda*

CODA     BOGIEWOOGIE.RU





I can feel it — in the air — to-night oh Lord — oh Lord. —

Well, I've been wait-ing for this mo-ment for all my life — oh Lord. —

and I can feel it com-ing in the air to-night — oh Lord, —

    (Fade on repeat)

well, I've been wait-ing for this mo-ment for all my life — oh Lord. —

YOU CAN'T HURRY LOVE

WORDS AND MUSIC BY
EDDIE HOLLAND, LAMONT DOZIER AND BRIAN HOLLAND.

Slow Rock

sfz

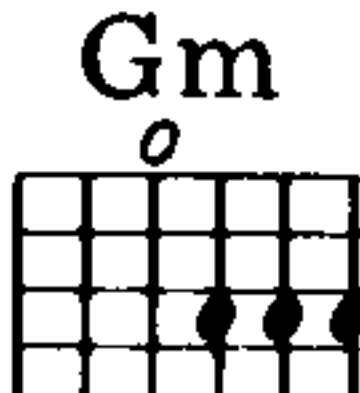
mf

Gm *Cm7* *Fm* *Bb7* *Eb*

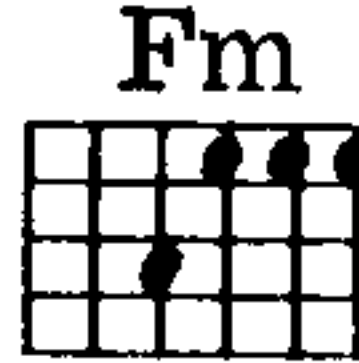
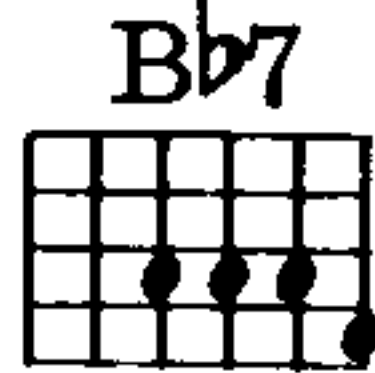
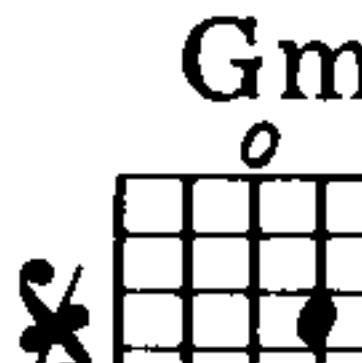
Ab *Eb* *Gm* *Cm* *Fm* *Bb7*

I need love, love ooh, ease my mind, and I need to
find time, — some-one to call mine; My ma - ma said, — You can't hur-ry love, — no, you'll
just have to wait. — She said, love don't come eas - y, — but it's a game of give and take. You

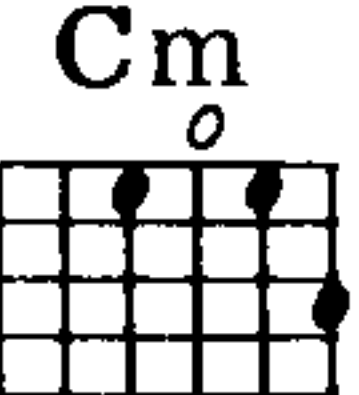



can't hur-ry love,— no, you'll just have to wait,— just trust on a good—time, no

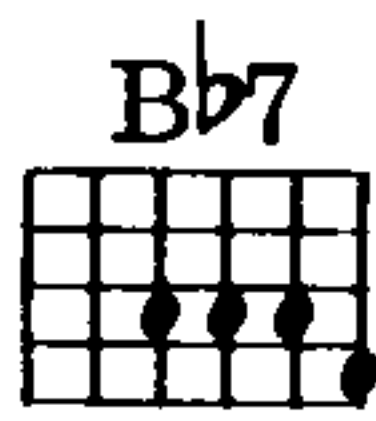
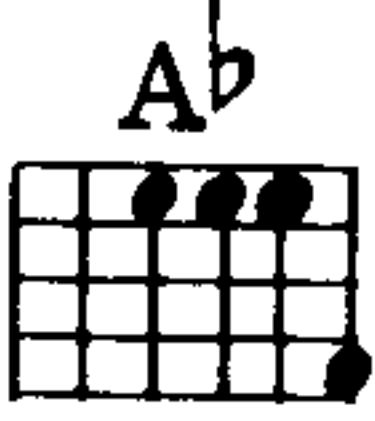
mat-ter how long it takes. How ma-ny heart - aches must I stand be-fore I
I can't bear— to live my life a - lone.— I grow im -



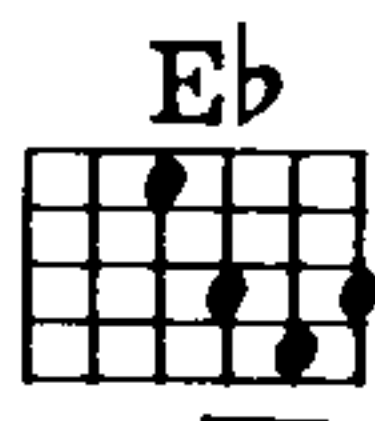
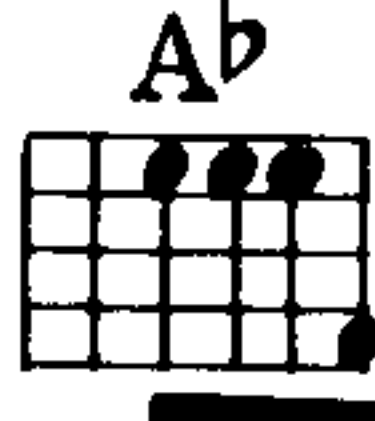
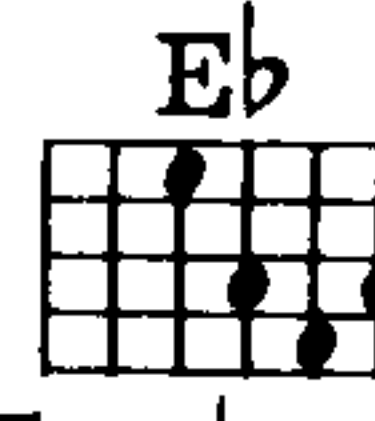
find the love to let me live a - gain? — Right now the
- pa - tient for a love to call my own. — But when I

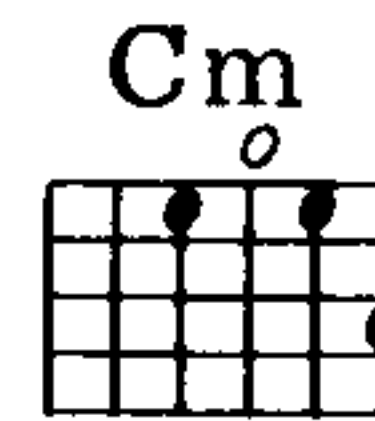


on - ly thing — that keeps me hang - in' on, — when I
feel that I, — I can't go on, — well these

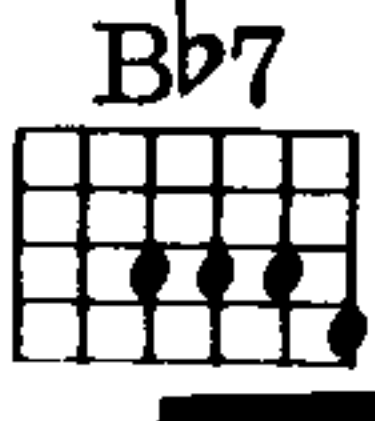
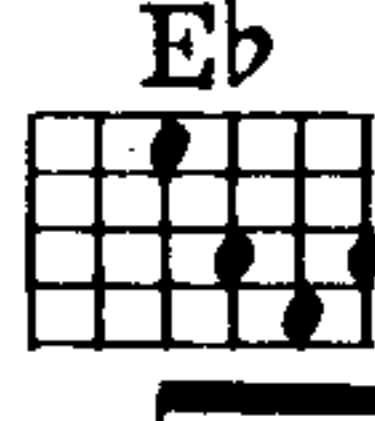




feel my strength ooh, is al - most gone, I re - mem - ber ma - ma said, You
 pre - cious words keep me hang - ing on,

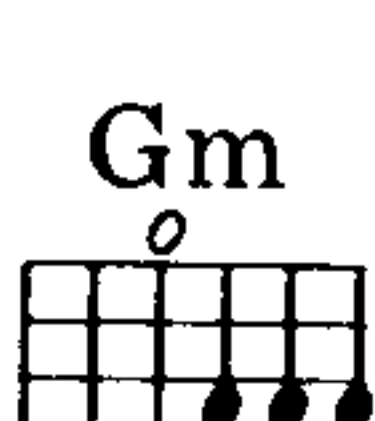
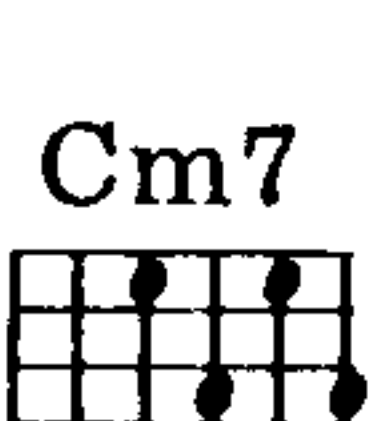
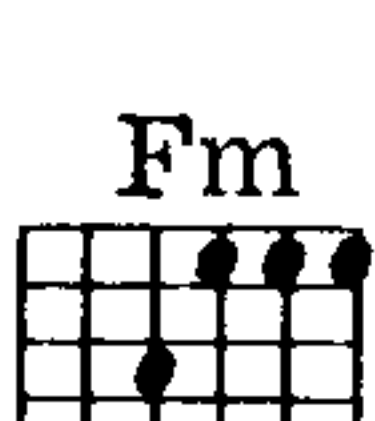

 To Coda ◆

can't hur - ry love, — no, you'll just have to wait. — She said, love don't come eas - y, — Well

It's a game of give and take. — How long must I wait, — how much

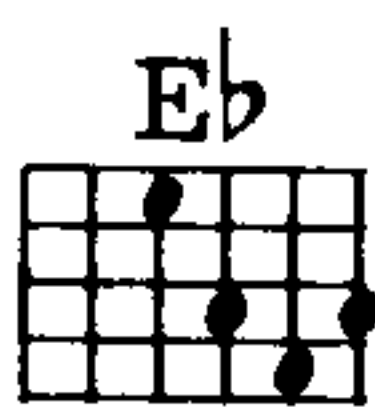
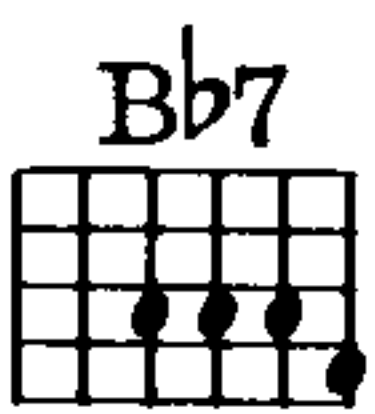
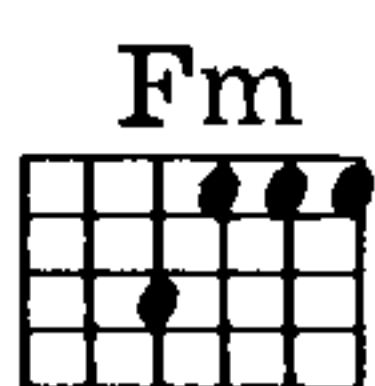


 D. % al Coda

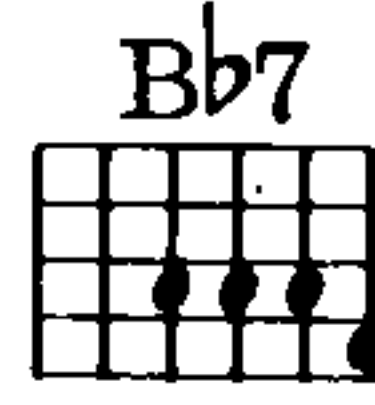
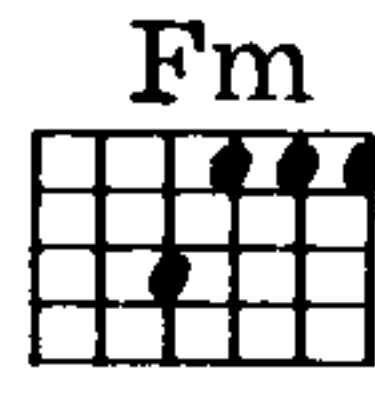
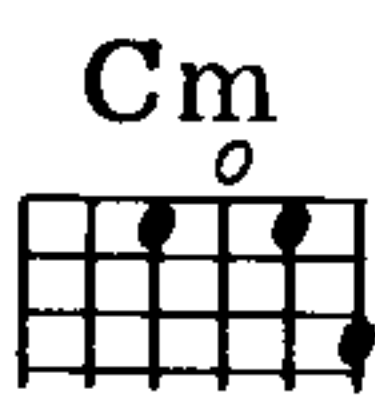
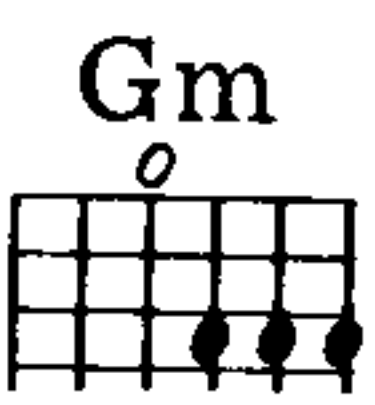
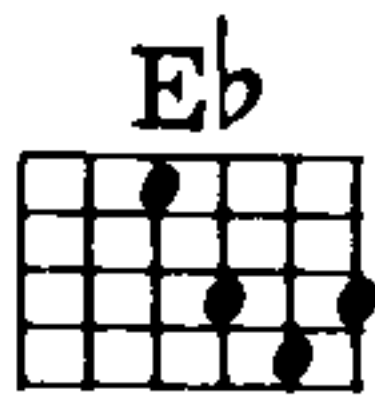
more must I take — be - fore lone - li - ness — will cause my heart, heart to break? No,

♯ CODA

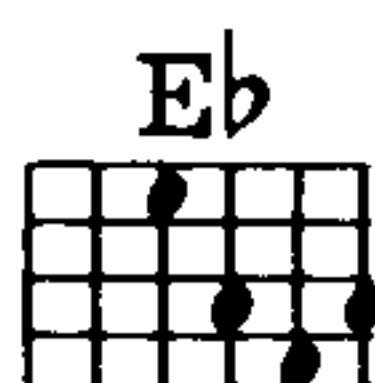
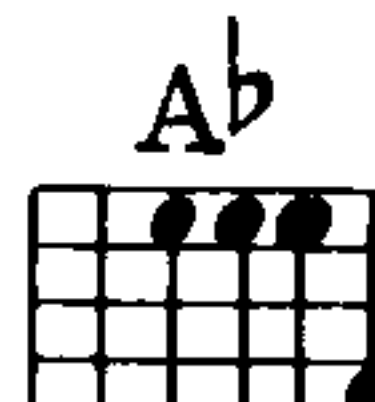


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it's a game of give and take. — You can't hur - ry love, — no you'll



just have to wait, — just trust on a good time, no mat-ter how long it takes, now



break!

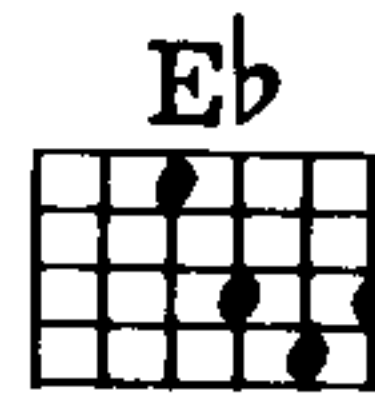
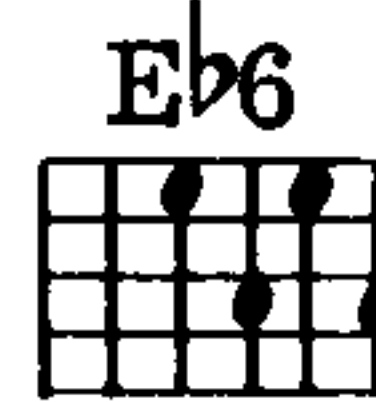
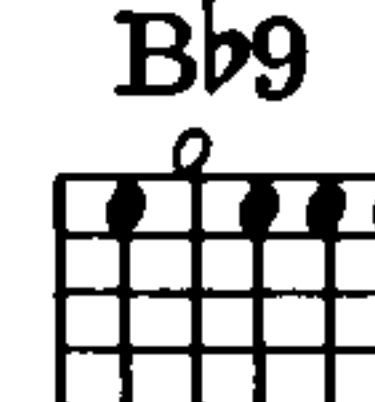
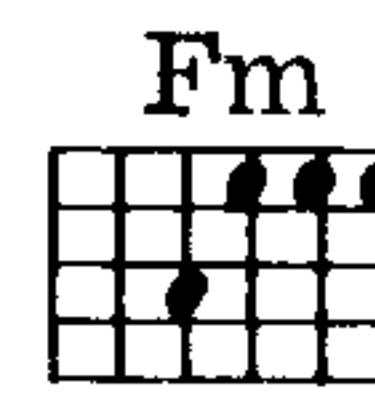
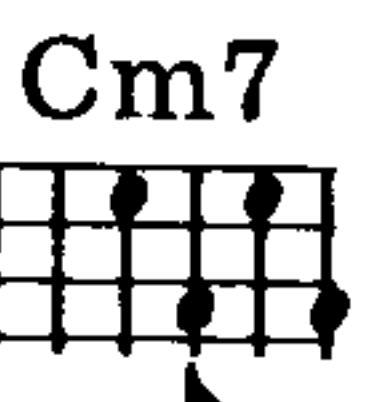
Now love,

love —

don't come eas - y,

But I

mp



keep on wait - ing, an - tic - i - pat - ing for that soft voice to talk to

me at night, — For some ten-der arms — hold — me tight. — I keep

mf

wait - ing Ooh — till that day — But it ain't eas - y no, — you know it ain't
(Love don't come eas - y —)

eas - y. — My ma - ma said, You can't hur - ry love, — no, you'll

2nd time fade out

just have to wait. — She said, Love don't come eas - y, it's a game of give and take. You

TWO HEARTS

WORDS BY PHIL COLLINS.
MUSIC BY LAMONT DOZIER.

BOOGIEWOOGIE.RU

Medium fast shuffle $\text{♩} = \text{♩}^3$

Chord diagrams and musical notation for the piano score of "Two Hearts".

System 1: Chords: Cmaj7 (000), C6 (x 0 0), D (0), G (x 0 0 0). Dynamic: *mf*.

System 2: Chords: Cmaj7 (000), C6 (x 0 0), D (0), G (x 0 0 0).

System 3: Chords: G (x 0 0 0), A/G (x 0 0 0), G (x 0 0 0), A/G (x 0 0 0).

System 4: Chords: G (x 0 0 0), A/G (x 0 0 0), G (x 0 0 0), A7/G (x 0 0 0).





There was no rea - son to be - lieve__ she'll al - ways
(See additional lyrics)





be there.__ But if you don't put faith in what you be -





lieve in, it's get - ting no - where... 'Cause it






helps, you nev - er give up,__ don't look down,__ just look up._





'Cause she's al - ways there_ be - hind_ you,_ just_ to re - mind_ you.






Two hearts_ liv - ing in just one mind_ { You know we're Beat - ing to -

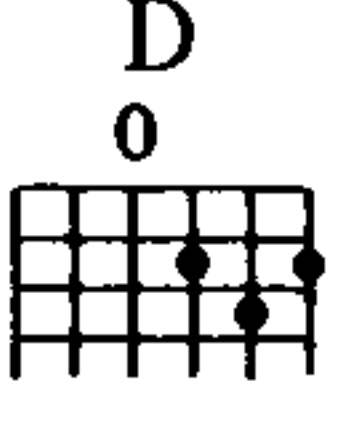
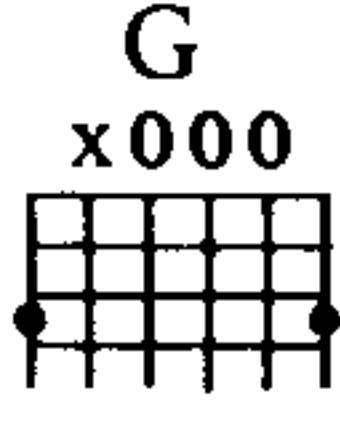
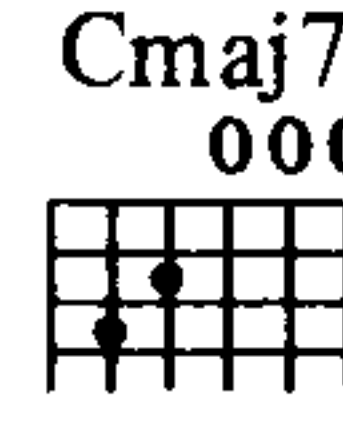
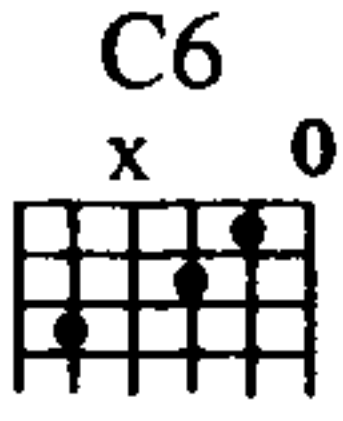




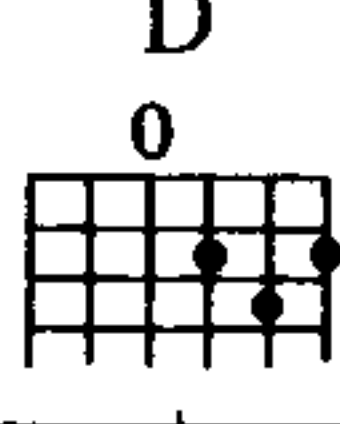
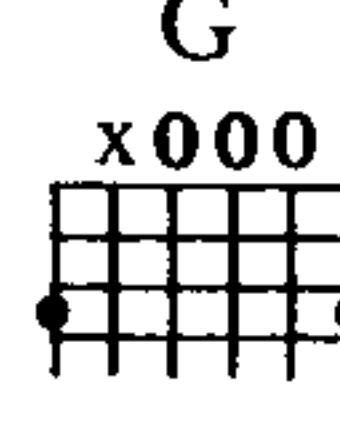

two hearts_ liv - ing in just one mind_
 geth - er_ 'til the end of time_

2.  

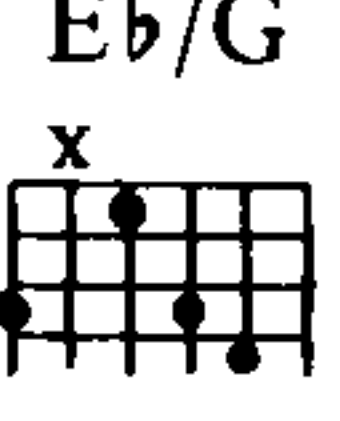
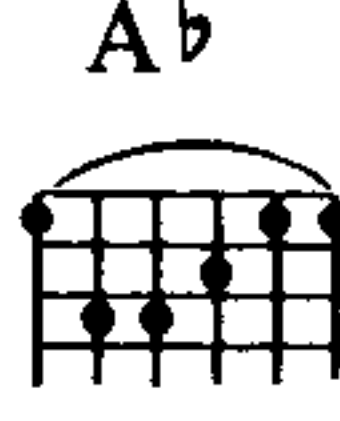
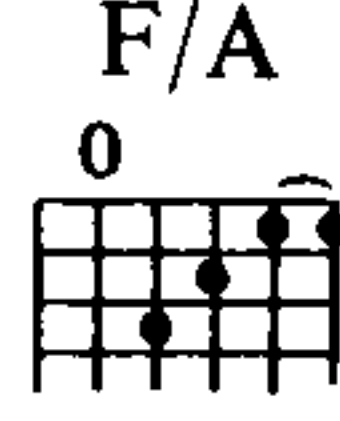
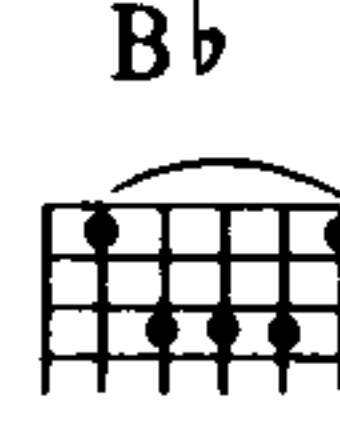
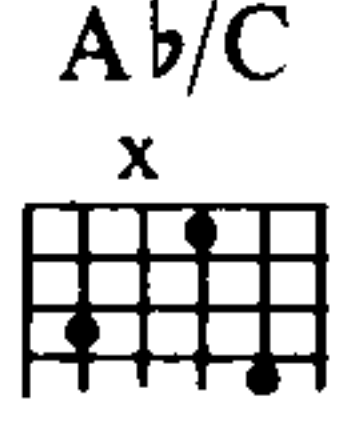
You know we're two hearts_ liv - ing in

just one mind, to - geth - er for - ev - er

'til the end of time.

3





She knows there'll al - ways be a

D#7sus4



G#m7



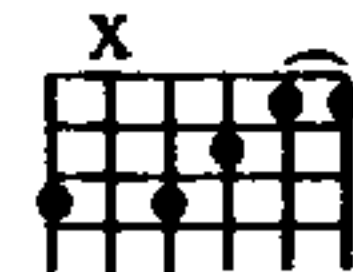
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spe - cial place_ in my heart_ for her,___

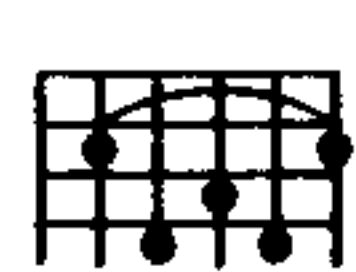
A#m7



G#/A#

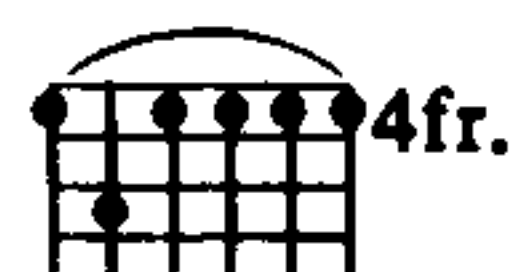


Bmaj7

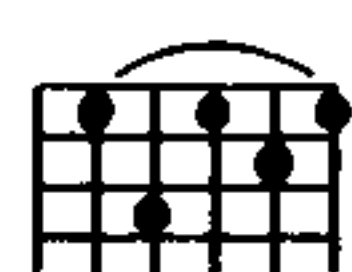


she knows,_ she knows,_ she knows.____ Yeah,___ she knows

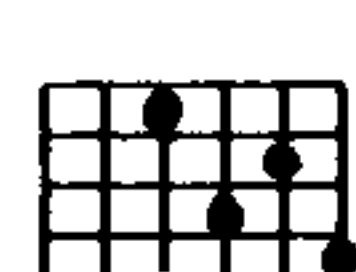
G#m7



A#m7



D#7sus4

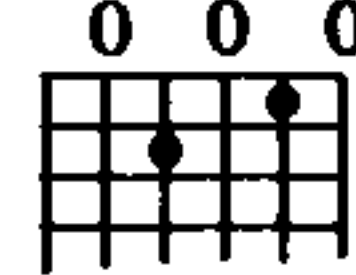


no mat - ter how far a - part_ we are, -

G#m7



Am7

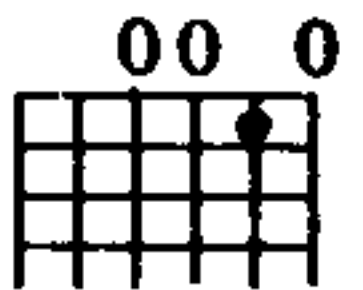


she knows_____ I'm al - ways right

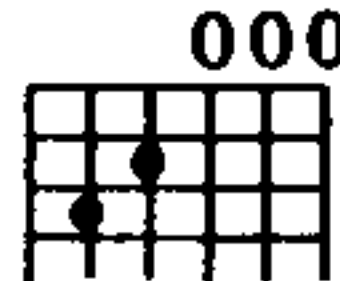
Repeat and fade

BOOGIEWOOGIE.RU

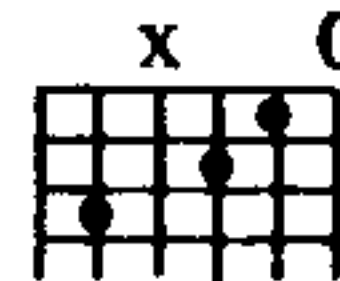
Am7/D



Cmaj7



C6

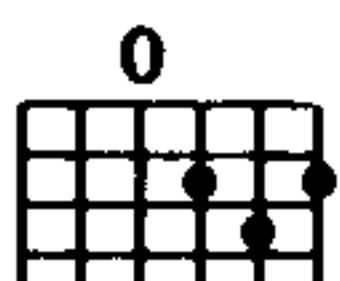


there be - side _____ her.

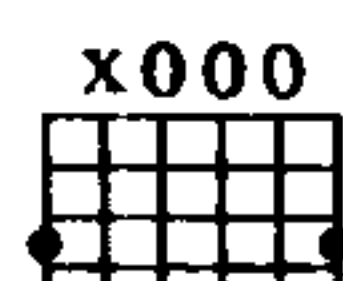
Two
two

hearts____
hearts____

D



G



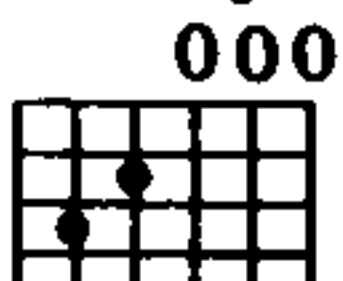
liv - ing in just
liv - ing in just

one
one

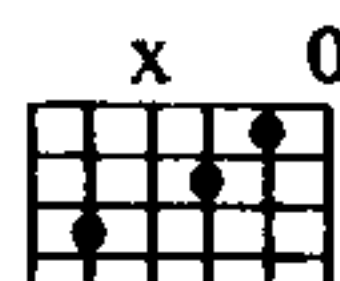
mind, -
mind, -

beat - ing to -
to - geth - er for -

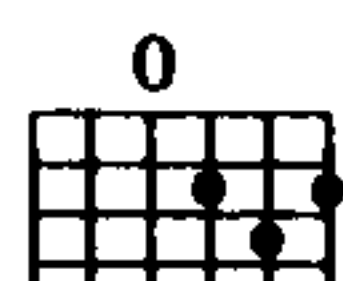
Cmaj7



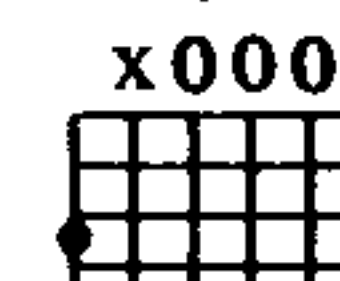
C6



D



G



geth - er____
ev - er____

un - til the end
'til the end

of of time...
of of time...

You know we're

Additional Lyrics

Well there's no easy way to, to understand it.
There's so much of my life in her
And it's like I planned it.
And it teaches you to never let go,
There's so much love you'll never know.
She can reach you no matter how far,
Wherever you are.

SUSSUDIO

WORDS AND MUSIC BY PHIL COLLINS

BOOGIEWOOGIE.RU

C Dm/C Bb/C C Dm/C Bb/C

F/C C Dm/C Bb/C

C Dm/C Bb/C F/C C Dm/C

Gm/C F/C

There's a girl that's been on my
Now I know that I'm too

mind young my life has just all the time sus - sus - sud-
gun - sus - sus - sud-

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C Dm/C C Gm/C F/C

- i - o.
- i - o.

Oh oh.
Oh oh.

Now she don't ev - en know my name _____ but I
Ooh give me a chance, give me a sign _____

Gm/C F/C C Dm/C

think she likes me just the same _____
I'll show her an - y time _____

sus - sus - sud - i - o _____
sus - sus - sud - i - o _____

C Gm/C F/C

oh oh.
oh oh.

Am G/A F maj 7/A Am G/A F maj 7/A

Oh if she called me I'd be there, I'd come run-
 Ah I've got to have her, have her now, I've got to get clos-

Am G/A Fmaj 7/A

- ning an - y - where (1,3) She's all I need all of my life
 - er but I don't know how. (2) She makes me ner-vous and makes me scared.
 (§ Ah)

Am G/A Fmaj 7/A C Dm/C Bb/C

I feel so good if I just say the word.
 but I feel so good if I just say the word.

C Dm/C Bb/C F/C C

Sus - sus - sud - i - o (I'll) just say the

Dm/C Bb/C C Dm/C Bb/C To Coda
 word oh _____ sus - sus - sud - i - o _____

1 F/C C 2 F/C C Dm/C Bb/C

C Dm/C Bb/C F/C C

Dm/C Bb/C C Dm/C Bb/C

D.% al Coda

CODA

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F/C

F/C

C

I'll just say the

word oh

sus - sus - sud - i - o.

I'll say the

Repeat ad lib. to fade

A GROOVY KIND OF LOVE

WORDS AND MUSIC BY
TONI WINE AND CAROLE BAYER SAGER

Slowly

G x000 D/G x0 G x000

mp

Pedal throughout

D/G x0 G x000 D/G x0

When I'm feel - in' blue, all I have to do is take a look at
want to, you can turn me on to an - y - thing you

G x000 Am/G x 0 Am 0 0

you, then I'm not so _____ blue. When you're close to me, I can feel your
want to, an - y - time at _____ all. When I kiss your lips, oo, I start to

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Bm7

C

D

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heart beat, I can hear you breath - ing in my ear. } Would-n't you a -
shiv - er, can't con-trol the quiv - er - ing in - side }

This system contains the first two measures of the song. The guitar part features a Bm7 chord, a C chord, and a D chord. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are written below the vocal line.

gree, ba - by, you and me got a groo - vy kind of love. An - y - time you

This system contains measures 3 and 4. The guitar part features a G chord, a D/G chord, a first ending G chord, and a D chord. The piano accompaniment includes a first ending bracket. The lyrics are written below the vocal line.

love. Oh... *mf*

This system contains measures 5 and 6. The guitar part features a second ending G chord, a D/G chord, an A chord, and an E/A chord. The piano accompaniment includes a second ending bracket and a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the vocal line.

This system contains measures 7 and 8. The guitar part features an A chord, an E/A chord, another A chord, and a Bm/A chord. The piano accompaniment continues the harmonic progression. The lyrics are written below the vocal line.

Bm7 C#m7 D(addE)

0 4fr. 0 2fr.

When I'm feel - in'

L.H. L.H.

A E/A A

0 0 0 00 0 0

blue, all I got to do is take a look at you, then I'm not so—

mp

Bm/A Bm7 C#m7

0 4fr.

— blue. When you're in my arms, noth - ing seems to mat - ter, my whole world could

mf

D E A

0 0 00 0 0 0

shat - ter, I don't — care. — Would-n't you a - gree, — ba - by, you and

E/A A E/A

me got a groo - vy kind of love. We got a groo-vy kind of_

A E/A D(addE)/F#

love. We got a groo - vy kind of love.

E7sus4 D(addE)/F# E7sus4

Wo. _____

D(addE)/F# E7sus4 E7 A

We got a groo - vy kind of love.

mp rit.

EASY LOVER

BOOGIEWOOGIE.RU

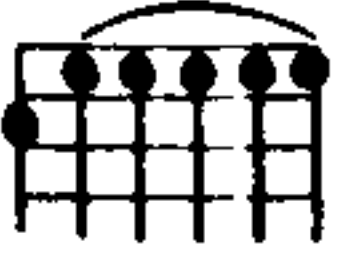
WORDS BY PHIL COLLINS.

MUSIC BY PHILIP BAILEY, PHIL COLLINS AND NATHAN EAST

Medium tempo

Gbmaj13-5

Fm7(add Bb)



First system of musical notation for the piano accompaniment. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with a long note and a half note. The dynamic marking *mf* is present.

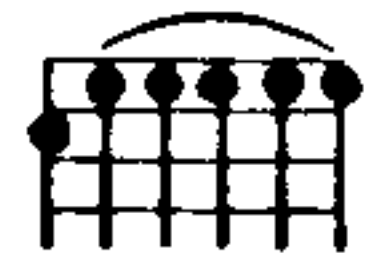
Gbmaj13-5

Fm7(add Bb)

Db

Eb

Fm7



Second system of musical notation for the piano accompaniment. The treble clef staff continues the melodic line. The bass clef staff continues the bass line.

Bbm7

Cm7

Fm7

Db

Eb

Fm7



Third system of musical notation for the piano accompaniment. The treble clef staff contains a melodic line. The bass clef staff contains a bass line.

2.

Eb

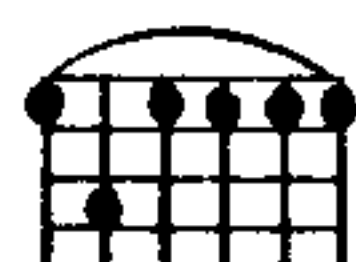
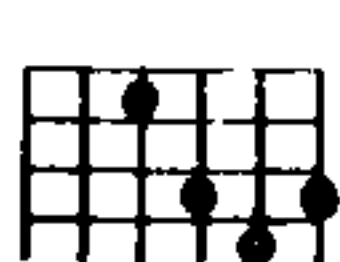
Fm7

Bbm7

Cm7

Fm7

Db



Fourth system of musical notation for the piano accompaniment. The treble clef staff contains a melodic line. The bass clef staff contains a bass line.

Eas - y lov - er.

She'll get a hold on you, be - lieve — it,

Fifth system of musical notation for the piano accompaniment. The treble clef staff contains a melodic line. The bass clef staff contains a bass line.

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like no oth - er. Be - fore you know it, you'll be on your knees..





She's an eas - y lov - er. She'll take your







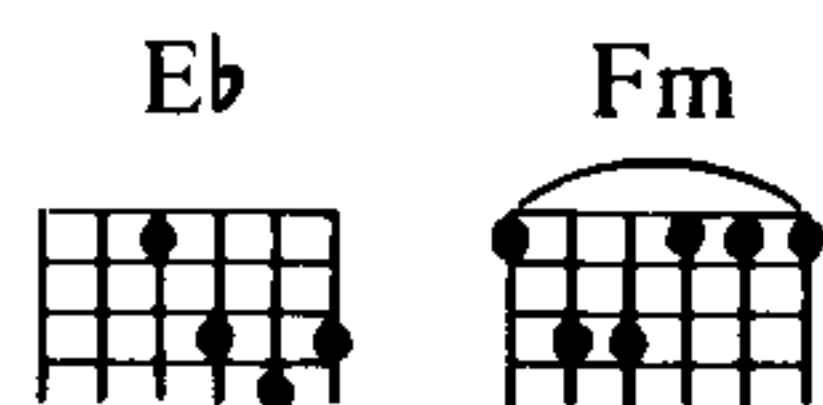

heart, but you won't feel — it. She's like no oth - er, and I'm just





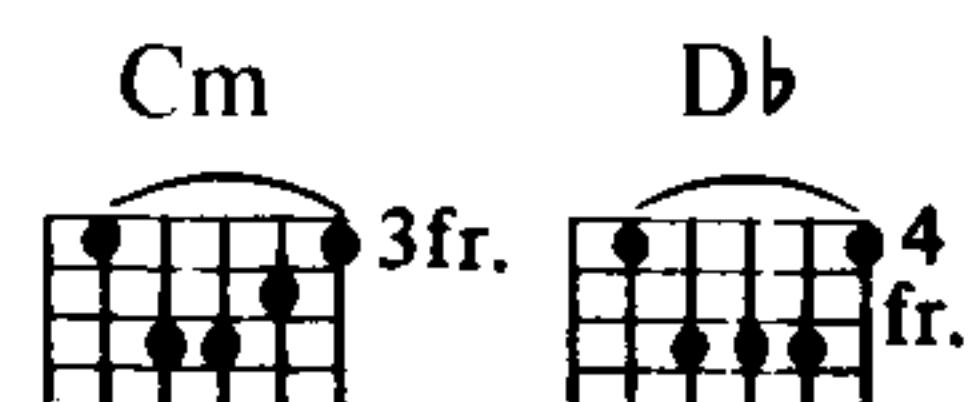
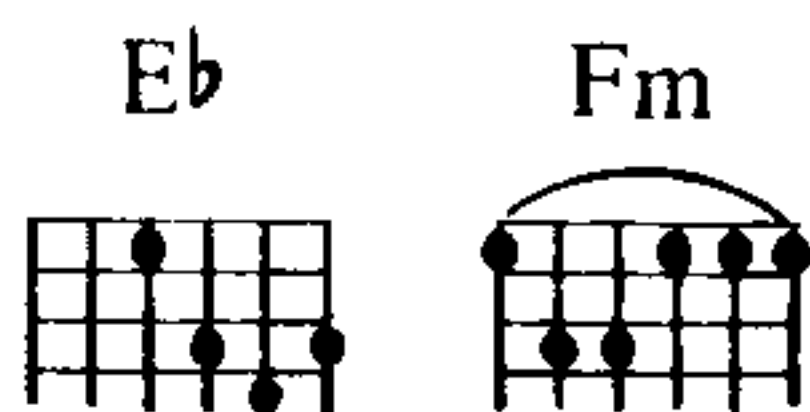



try'ng to make you see. — { She's the kind of girl you dream of, dream.
 You're the one that wants to hold her, hold —



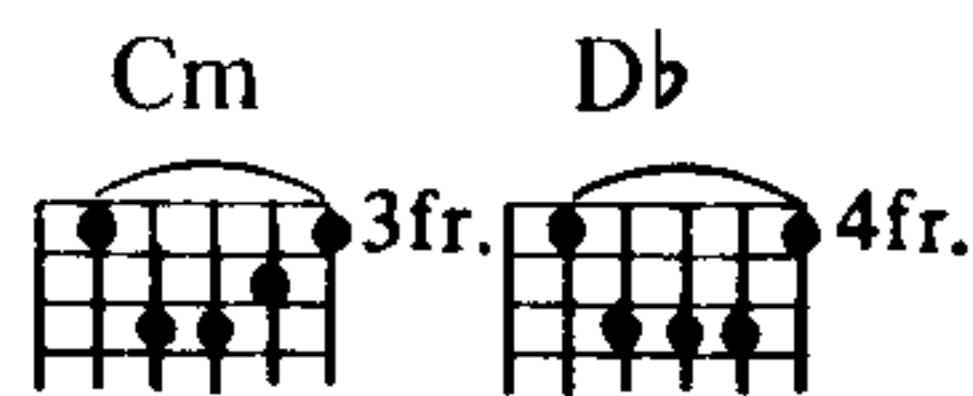
— of keep - ing hold of.
— her and con - trol her.

Bet - ter for - get — it.
Bet - ter for - get — it.



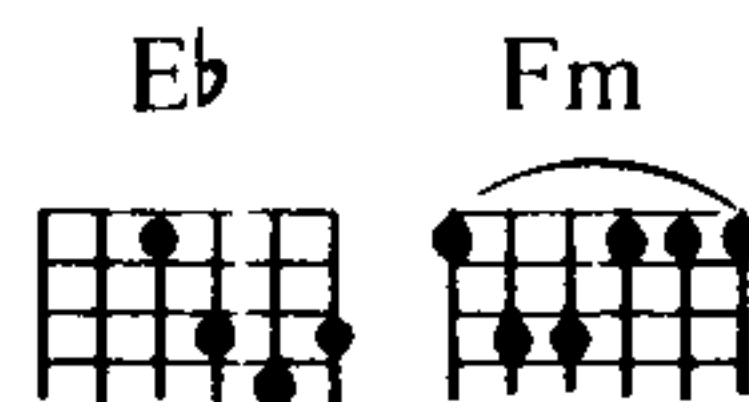
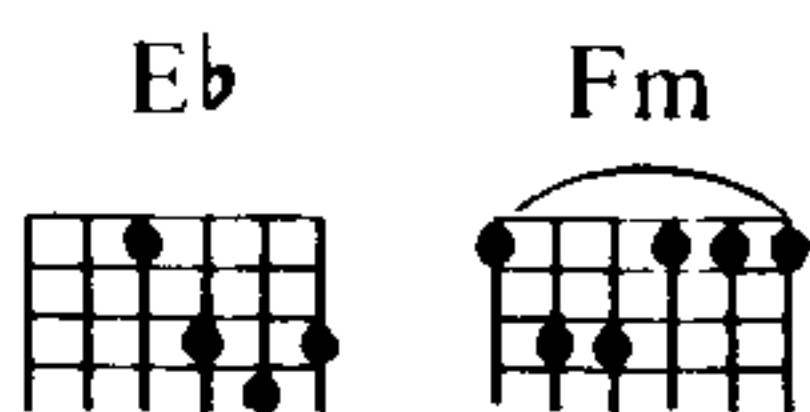
You'll — nev - er get it. —
You'll — nev - er get it. —

She will play.
'Cause she'll say —



— a - round and leave you,
— that there's no oth - er

leave — you and de - ceive you.
till — she finds an - oth - er.



Bet - ter for - get — it.
Bet - ter for - get — it.

Oh, — you'll re -
Oh, — you'll re -

Bbm7

BOOGIEWOOGIE.RU

gret it. —
gret it. —

No, you'll nev - er change her, so
And don't try to change her. Just

Cm7 3fr. Fm7 Bbm7

leave her, leave her, leave her.

Get out quick 'cause see - ing is be - liev - ing.
You're not the on - ly one, and see - ing is be - liev - ing. It's the

Cm7 3fr. Fm7 Gbmaj13-5

on - ly way —

you'll ev - er know —

1. Db 4fr. Eb Fm7 2. Eb Fm7 D.S. and fade

she's — an eas - y lov - an eas - y lov -

TAKE ME HOME

WORDS AND MUSIC BY PHIL COLLINS

BOOGIEWOOGIE.RU

Chord progression for the first system:

- E \flat
- B \flat /E \flat
- D \flat /E \flat
- A \flat /E \flat

Chord progression for the second system:

- E \flat
- B \flat /E \flat
- D \flat /E \flat

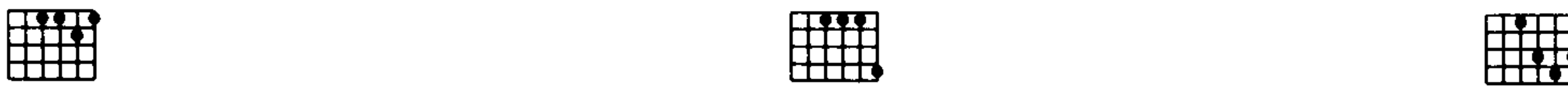
Take that look of_ wor - ry, I'm an or - di - na - ry man_
Seems so long I've_ been wait-ing still don't know_ what for_
Take that look of_ wor - ry mine's an or - di - na - ry life_

Chord progression for the third system:

- A \flat /E \flat
- E \flat
- B \flat /E \flat


they_ don't tell_ me_ no - thing so I
there's no point_ es - cap - ing I don't
work - ing when_ it's_ day - light and

Db/Eb Ab/Eb Eb



find out all I can. There's a fire that's been
 wor - ry an - y - more. I can't come out to
 sleep-ing when it's night. I've got no far hor -

3




Bb/Eb Db/Eb Ab/Eb



burn - ing right out - side my door.
 find you I don't like to go out - side
 iz - ons I don't wish up - on a star.

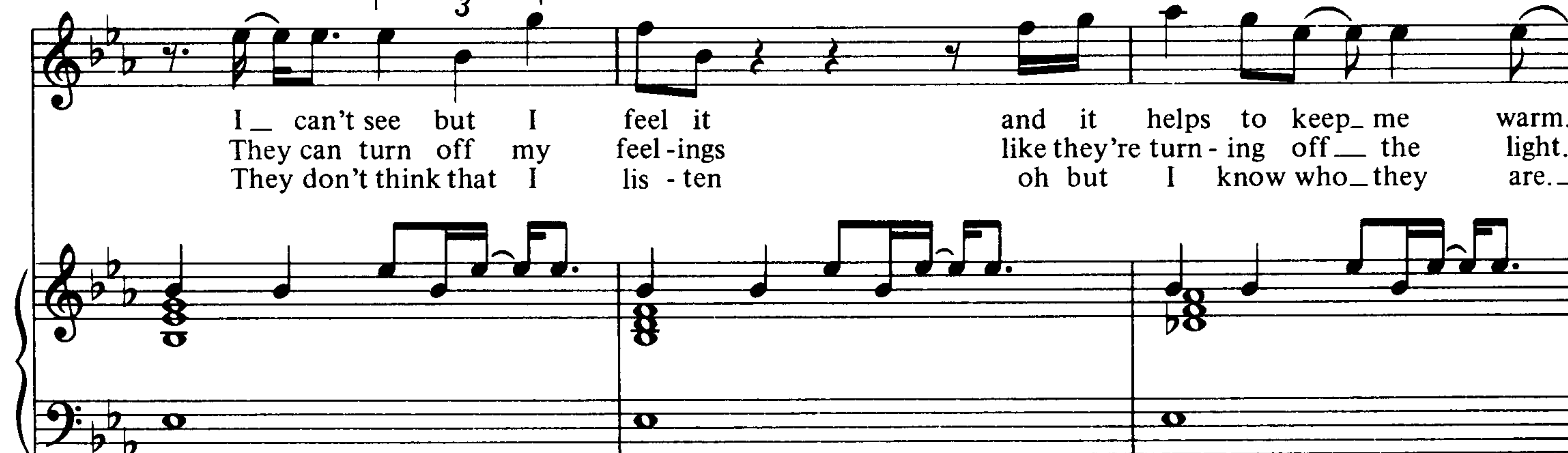


Eb Bb/Eb Db/Eb

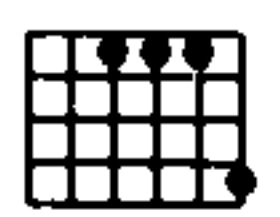


I can't see but I feel it and it helps to keep me warm.
 They can turn off my feel-ings like they're turn - ing off the light.
 They don't think that I lis - ten oh but I know who they are.

3



Ab/Eb



Abadd9/Eb



Ab/Eb



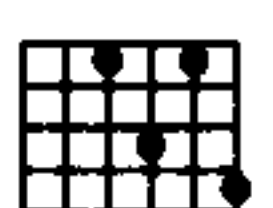
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So_ But_ And_ } I, I don't_____

Eb

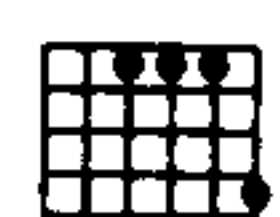


Abadd9/Eb

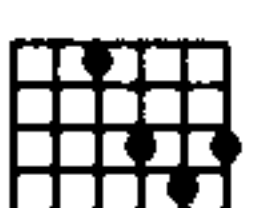


mind, no___ I,

Ab/Eb



Eb



1

I ___ don't___ mind. ___

Dbadd9/Eb



Db/Eb



2

oh ___ I, ___ I don't mind..

continue pattern (opt.)

Chord Diagrams:
 Eb:
 Dbadd9/Eb:
 Ab/Eb:

Lyrics:
 No I, I don't mind. So take, take me home 'cause I don't re-mem - ber. Take, take me

Ab/Eb

Eb

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home 'cause I don't re-mem-ber.

Ab/Eb

Bb/Eb

To Coda

Take, take me home oh no

Fm

Eb/G

Db/Ab

'cause I've been a prison-er all my life and I can

Fm

D.% al Coda

CODA

say to you,

'cause I don't re-mem-

E \flat **A \flat /E \flat** BOOGIEWOOGIE.RU

ber, take, take me home

B \flat /E \flat **Fm** **E \flat /G**

oh no, 'cause I've been a prison-er all my life

D \flat /A \flat **Fm** **E \flat**

and I can say to you, but I don't re-mem-ber

A \flat /E \flat *Repeat to Fade*

take, take me home 'cause I don't re-mem-